

FMA

Informative

Newspaper

Propagating the Filipino Martial Arts and the Culture of the Philippines**Forms, Kata, Sayaw, Hyungs****A Waste of Time and Energy?**

By Brian 'Buzz' Smith

Kata, Hyung, Sayaw, and Forms: A set pattern of stances, stance changes, blocks, and counters as if done in a battle with an imaginary opponent or opponents.

Over the past 43 years I have trained in many arts and have learned countless forms and routines from the different systems. One thing that has stood out in my mind; nobody fights like the forms they train in. So why do they train with so many different routines? I was once told that the forms honor past warriors in the art. Sorry, I don't subscribe to that thinking. In boot camp we learned how to march and shoulder our weapons on command. Do you think for one minute in battle we would march in formation?

No! You would be sitting ducks in a row for your enemy. Do you think for one second that learning how to do inspection arms is going to save your life on the battle field? No! On the battlefield would you stop and go into parade rest to await new orders?

Learning to march and follow directions was just training tools to learn to organize your thoughts and how to follow directions. To me, the time would have been better spent learning how to dive and roll into a fox-hole or how to draw a bead on the enemy.

One of the first forms I ever learned was Won Hyo. I have never fought anyone following any of the combinations in that form. For one, it is too robotic to allow you to flow in or around your opponent; you are mainly a tank drawing a bead on a non moving target.

Go to any tournament and watch the different players, none lock into the fighting stances of their chosen art. Why? Because they become targets.

I think the time spent learning useless forms would be better served by learning how to avoid rather than absorb an incoming attack. I was once asked if we trained in Iron Vest Type techniques. You know, the technique where you let people hit you full force and you build your body up to accept full force hits. These techniques are great throwbacks to the ancient days where there were rules of war. But, there are no rules of war on the street. You cannot fight a modern battle using the techniques of the civil war.

The US won its independence from the British by learning to use their environment not lining up in staggered rows of men loading their weapons while the first row shoots. The colonials learned to hide behind trees and to use hit and run tactics, while the British followed old rules of engagement against these men without honor who hid behind rocks and trees.



The time would be better spent learning how not to be a target. Time spent lining up and throwing hundreds of punches into the thin air would be better served learning how to hit a moving target. I do not judge my students how good they are by how many perfect forms that they can do, but rather how many attacks I throw at them that they can control or negate. Too much emphasis is put on training drills or forms that you will never use.

How do you train to fight?

Of all the forms, Katas, Sayaws, and Hyungs that I have learned over the years, none has ever prepared me for actual fighting. I was indoctrinated into the mentality that forms were the formula for fighting. Not true. What has given me more ability and protection has been learning flow thru interaction and drills.

A shooter takes his rifle to the range to sight it in and get the feel for his gun. He does not use it as he would if he were in battle. Police officers use the target range for learning basics, but that is not where they develop skill. They take their basic skills and hone them in a Hogan's Alley, you know, the range where targets pop out at you and you have to decide to shoot the big bad robber

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or the lady carrying groceries. But even this training area is not adequate enough to really hone skills- that training area is called life. The only way you can truly develop reactionary skills is under real life pressure.

My eyes were opened to the truth many years ago when I was fighting in a tournament and everything I threw at my opponent was avoided and countered in one movement. I inquired about how he trained to do that and he told me by doing static and active drills. Now, I was brought thru the ranks doing one steps and this new idea was shaking me up a bit. Static and active drills, just what are they?

Static drills are the target range where you learn to pull your weapon and fire. , nothing is moving and you have a clear view of your target.

Active drills are the Hogan's alley where you learn to bob weave, twist turn, and avoid getting hit while you return to send the attacking force. Let me compare that to something easily recognizable - SLAP Hands. In school we played a game called slap hands where one person put

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(kuntaw.org)

Tigers by the Tale

By Bobbe Edmonds

This article was originally posted in a private discussion, in which Mr. Edmonds suggested many martial "traditions" and aspects of various systems were simply slapped on like a fresh coat of paint. Of course, his post has elicited heated arguments and responses (is there ever an article that Mr. Edmonds wrote that didn't? At least he hasn't lost his touch), and Mr. Edmonds wrote this as a cover-all response.

I'm not at all surprised by the skepticism and near indignation at the ideas I've expressed here. No one is more offended than the traditionalist who has just been told the martial customs he or she holds near and dear to their heart may have been no more than whimsy, added for the sake of afterthought, since no **evidence** to the contrary can be found.

In this manner, martial arts are so similar to religions, it comes down to the burden of proof. The offended party always claims umbrage to

his two palms together out in front of him like in praying. The object of the game was for the opponent to slap the back of his hands before the defender could remove the target. If you missed while slapping- you became the target until your opponent missed. This was just a game until I realized there was an underlying formula at work- don't look for the attack- react to the attack. While you are busy scanning all possibilities or angles of attack that your opponent can deliver an attack, he is already on his way. So this basic static drill helps you to develop reactionary defensive skills and if you are the attacker, you are developing non telegraphic attacking skills.

Many Filipino martial arts have patty cake drills that teach blocking, covering, and entering. When you understand these drills in a static setting it is best to move on to an active setting. If you get stuck in the static setting- they are just patty cake drills. Learn to apply these drills moving in, away, and if the attacks are doubled up. You will find that most of these hand

drills help you to develop reactionary defensive skills very quickly and to be able to see what is coming before it is sent- the true nature of flow. So rather than spend days weeks , years learning a non reactionary form, learn to apply your defensive and offensive abilities to static and active drills. Don't waste your time learning to march-learn how to dive and roll, pull and fire, and find a good defensive position otherwise you are just a target.

Filipino Forms-Sayaw

In the pure Filipino arts you will find no forms, what you will find are sayaws (dances). These Sayaw hide many offensive and defensive maneuvers but they do not lock and restart- they flow. Take a look at some of the Filipino national folk dances and you can see these skills more readily

Tininkiling

Jumping Bird dance

Hidden in this dance is the ability to get offline in a heart beat. The area between the two clacking poles is the danger area in a fight; you do not want to be caught there.

Dancers would step in and out of the danger zone while performing hand movements and flowery accents. In essence they were practicing linear, diagonal, and circular stance changes to get in and out of danger. Skills now commonly taught as "V" stepping.

Singkil

This dance was similar to the Jumping bird in that you found safe areas, but instead of only a line of attack to use there were zones to step, hop, or roll to, almost like the pattern of tic-tac-toe compared to the rail road tracks of Tininkiling. This was well suited to multiple attackers. Filipinos would do these dances right in front of the ruling Spanish and the Spanish had no idea they were watching fight training.

For rank in Kuntaw you will learn many forms, some are useful, some are not so much. But, remember; each of the forms is learned for a reason. They are outlines of techniques, skills, and concepts to make you a better fighter. Concentrate not on power, but on flow, focus, and purpose.

Way of the Filipino Warrior
kuntawguro.blogspot.com

fantastic, if not outright unbelievable, and they repeat themselves in various forms.

- Which art is better because of what.
- Who was the most favored student.
- The trustworthiness of any particular teacher.
- Language and terminology wars.

- The lineage conflicts that sunder empires.
- And lastly, who got what secret teaching over whom- ever else. Especially in light of the founder/head instructor passing away.

It's this last point I want to address here. I find it curious that in this advanced age of communication there is still so much conflict and debate over what a long-dead martial arts instructor taught, trained, or believed in. Since there is no verifiable way of communicating with the dead, I can't help but wonder what end such speculation is supposed to produce.

There is no point that can be proven to the ground, nothing of substance that can be transmitted, especially if all the students who actually touched hands with the founder of the art are long gone as well. All you have is hearsay, second-hand information. For the most part, that wouldn't be a problem. A valid, useful combat technique can be proven over and over again, with positive results. If the core motion and philosophy of the founder are preserved, then you can indeed get a picture clear enough to continue in the same spirit as the founder intended.

Something I have learned over the years is that the **teacher** must never be the art. It places too great a burden of responsibility on the whim and decision of one person. A man (or woman) with great moral character and deep convictions will still make mistakes. But if one person is the sole purveyor of a martial system, if only one person who knows the secrets of your art, and that person is untrustworthy, secretive, or only teaching partial information, "**Your Art, in its Current Iteration, is Doomed.**"

Martial arts in general are typically wrought with mystique and secrecy, and techniques are jealously guarded. This ailment has not decreased as the decades have passed and new teachers are generated, but the mythos of the all-knowing instructor has. The typical martial artist doesn't devote his life to his art the way someone in the 60's or 70's might have, they nor-

mally don't take it as seriously. This is because of the proliferation of multiple arts exploding across the U.S. Now, there are usually three different schools with various different styles on every street corner, and of course, the internet. Because there is so much publicly available, the freedom of choice makes secretive training look silly in this modern age...Who needs it? You can find competent, skilled instructors in your area online nowadays, and probably discover how good or bad they're technique is by scanning youtube for a bit.

So the age of the master who withholds his art is dying. But what if he is the only one who has the art? What about those who can withhold knowledge because there is no one else who has it? There are several periods in the last 100 years of martial arts history, especially in America, where martial knowledge and growth occurred at a nexus point, and was embodied in a single person. As an example, I could name Dan Inosanto, Morehei Ueshiba, Cacyo Canete, Yip Man, Bobby Taboada and Herman Suwanda as cases where the art was solely existent in a single person. Some of these people have lived long enough to successfully transfer the bulk of their knowledge to others, some of them have only given out partial or small tidbits, others died before they could finish the job.

Something I have learned over the years is that the **teacher** must never be the art. It places too great a burden of responsibility on the whim and decision of one person. A man (or woman) with great moral character and deep convictions will still make mistakes. But if one person is the sole purveyor of a martial system, if only one person who knows the secrets of your art, and that person is untrustworthy, secretive, or only teaching partial information, "**Your Art, in its Current Iteration, is Doomed.**"

That's not to say the teacher won't have something to offer your martial education, he does. That's nottosaywhatyou arelearningisworthless,it'snot. That is not to say you can't learn some great technique, you can.

But if you are looking to be the kind of practitioner your teacher is, with his or her level of ability and insight, forget it. The odds are so against you, you could bet the farm in Vegas and have a better chance of winning the pot.

The Filipino martial arts has, by all accounts, great technique and training devices. But there is so much surrounding the mythos of it, that it causes confusion and conflict among the current practitioners, and it insinuates that some of the training might not be as good as other parts of it, regardless of the effectiveness of it. Was it influenced by Spanish arts? Were there Chinese arts added later? How much was from the Malay culture, and how much was added later? Why all the different terms? What did Grandmaster ----- teach, and to whom? Who got the most training? Who got the best training?

Several Filipino martial arts teachers died unexpectedly this past decade, (we don't have to go into the how of it, the point is that they mostly didn't see it coming) and didn't leave anyone in clear charge of their art in the event of they're passing. It is also clear that they taught different people different things at different times. Why they did this is unknown, but some people have different things than others from the exact same teacher. This alone has caused conflict and arguments among students, and his grand students don't have a choice; They must attend for whomever they're teacher is, and defend his point. There is no shame in this, but it is still monkey-see, monkey-do. If you weren't there, you don't know what these teachers

said or did. You can only take your teacher's word for it.

It is also apparent that much of their teachings changed as time went on. Honestly, this is to be expected from a teacher who considers outside influences as well, they know that new information will come to light and alter what they thought was reality. In most cases this is a change for the better, so a good teacher will embrace it. Unfortunately, most Grandmasters left nothing behind in terms of where they got what from, or how they changed things to suit the current view of the art. They simply said "Do like this" and that was how it was done.

In the current trend of "who has what" and students arguing with other students, a common occurrence is to place blame on practitioners who haven't trained with the top dogs and are now teaching their version of the system, maybe with some techniques added from system "A" and style "B" to fill in the gaps left. This is still a kind of stop-loss action, because the base argument is the same: Partial information given leads to investigative training after the founder dies. It's still the founder/head teacher's fault, the students (who are now teachers themselves) are only trying to find the truth in their movements, the reality of the art they have dedicated years of their lives training in. They should have been correctly instructed at the beginning, to avoid any confusion later on. You cannot blame a student, whose time and effort is just as valuable as the teacher's, for trying to expand his knowledge in the same way his teacher did.

In the event that the teacher doesn't openly teach his knowledge and dies before he can transfer anything of value to video or an individual, that is simply knowledge postponed until another time. As far as combat and the human body is concerned, what is lost can and will eventually be found again, but how

long will it take? Next year? Next generation? Next century? How much effort will it take on the part of the seeker? Will they have as much mental and physical ability as the teacher? Less? More?

But as to the supposition of what the founder himself said, did, and taught...Difficult, bordering impossible. And the difficulty increases exponentially as time passes, because the supposed "spoken" word of the founder becomes a schoolyard game of gossip, with the story changing ever so slightly as the tale passes between practitioners.

Who has all the answers? Who has the full story, unadulterated, trustworthy and unchanged? Can you really divine every existing possibility and outcome from a single resource? Can you trust your life on one sole point of view? Nothing explains everything, nothing is perfect, and many of the martial arts today have the deck stacked against them when faced with traditionalism in the modern world.

Whatever martial art you study will often be hindered by several things:

1 - The national or regional origin of the founder of the system (whatever country he is from will reflect the approach to training)

Take a look at the various Asian cultures, and you will see what I mean: Depending on country of origin, different teaching methods are often joined inseparably with the style:

The dictatorial drill-instructor method of the Japanese and Korean styles. (This evolves from living in a militaristic society. Korea adopted much of their martial behavior from Japan) *The "Endure pain until you get it right" method of Thailand* (I actually believe this method is the result of a

harsh, poverty-sunk society as opposed to any "tradition") *The mystical and religious based methods of the Philippines and Malaysia-Indonesia* (Again, this seems to be societal, as opposed to traditional.

Indonesia is primarily Muslim, and religious training is 90% of their education. In this case, you are actually dealing with the law of probability.) *The secretive "Disciple-for-life" guarding method of the Chinese styles.* (One would think the Chinese are **horrible** carpenters, considering how many style-mythos begin with "He learned the system from peeking through a hole in the wall, door, fence, etc"!)

2 - The level of education (martial, philosophical, scholastic) the founder had.

A simple village farmer who has never seen the other side of the coin will be much more likely to dismiss anything that is alien to him, as opposed to someone with a more worldly view. If all you are exposed to in life are warm, sunny days, feeling snow at the age of 52 will probably give you a coronary. At minimum, you will have difficulty believing what your eyes and other senses tell you is the truth. Many martial Arts styles are exactly like that. This is what leads to the "This technique cannot be defeated" or "My style is the best in the world" attitude. It's easy to be a big fish in a small pond. An analytical mind will have the capacity to recognize truth and efficiency quickly, and adapt new ideas faster than one that has limited mental facilities and resources.

This isn't always the case, I have had stellar instructors, particularly in Indonesia, who couldn't read or write, and they have brought me to new heights of awareness and understanding. However, it

does help preserve the method & intention better when you have a clear understanding of the art and can translate it well to others in an intelligent manner. Also, you can more efficiently guide your students as individual practitioners.

3 - Whatever religious influences the founder had. When Karate first came to America, many of the early American Sensei became Buddhists, because they were taught that way from their teachers, who were Buddhists. Americans at that time simply didn't understand the cultural influence religion has on martial arts. Nowadays we see that what is really needed is a moralistic governor to go with the physical art we are training. Any religious influence will usually do, or at least a moralistic approach to teaching fighting skills, particularly weapons-based arts. Lately, many Americans have discovered Islam through the study of Silat, another martial art steeped deeply in religion and mysticism. Most of my teachers in Indonesia cannot separate the religion from the martial. This is a combination of the traditional Islamic teaching and the superstitious country beliefs that all rural cultures have (America included).

Personally, out of respect I have learned how to overlook it as opposed to try to tell them not to push it on me.

4 - Whatever knowledge of other fighting styles the founder had, as well as **actual combat** experience (with his native people, as well as other styles and nationalities.)

This last point is probably the most important, because it will reflect any foresight the founder had. For example, if the creator of the style had never seen a proficient knife fighting style be-

fore, his approach to the subject will be minimalist and unrealistic (something I am encountering every time I give a seminar to a style other than my own). They will probably "invent" some knife techniques out of their empty hand motions that are similar in application, or maybe "borrow" some techniques from whatever style they can find that has some, even if the motion base for this is radically different and conflicts with everything else they know/teach. The grappling explosion of the 90's was due largely to the ignorance of its existence before. If more styles were exposed to different training methods and techniques back in the 60's, the martial art styles and attitudes towards self-defense of today would be **radically** different.

Not everyone will see it this way. Many people view martial arts as something worth giving your life away to for any small return of knowledge in the bargain. A table scrap of information given by the master (easily attained through simple reasoning) becomes the holy grail of martial arts to the right practitioner. Add the mystique of a secret system, the fairy tale of a venerated master from a distant land and a few colorful belts and patches, and what you have is a recipe for a ruined life. A life spent searching for the one true art, when what they need is one simple truth: You can carry on the spirit of the training without the added burden of someone's name. If they're not around anymore then you shouldn't try to second-guess them. Dead people don't chime in on the ways of the living.

A Chinese saying goes; "It is the height of stupidity to spend your life searching for the donkey you are already riding on".

Beware of the Orphan

By Mustafa "Thekuntawman" Gatdula

The Quran warns us to be kind to orphans and treat them justly. These are the most vulnerable of us: the orphan is parentless and has no one to protect him or speak for him with the fervor that a mother or father would. The orphan is often poor and disadvantaged. The orphan usually has no ties to familial lines or lineage. And finally—the orphan has little loyalty he owes. - So beware the orphan.

Many poor, lonely, disadvantaged youths have grown up to be feared, loved and respected men. One such man was Islam's Prophet Muhammad. Others include Julius Caesar, Malcolm X, Cyrus the Great, Nelson Mandela and former President Bill Clinton. The same argument can go for allowing a fetus to grow to term, or not banishing the child product of a rape—you never know what this child will grow up to become. You slight a child when he is young—treat him poorly, dismiss his worth—or treat him well, and you may very well come to regret or be glad of the actions you took when he grows up. That poor little dusty kid may grow up to become a powerful and grateful ally or a powerful and vengeful enemy.

"But what is all this 'orphan' talk about anyway?," you might wonder. Because in the martial arts, we have many orphans who deserve better treatment than many of us administer. I am a martial arts orphan. My Kung Fu teacher died when I was 15, and I was the youngest of the advanced class. Two of my older brothers in the family took me under their wing, and I grew up to become one of the senior Sifu of the American Jow Ga family. In the same year, I lost contact with three of my teachers—two due to the Mt Pinatubo eruption in the Philippines and the death of my Grandfather, leaving me teacherless at 21 years old. Without direction, I first became a reckless, misguided martial artist who drank heavily and got into fights in night clubs and openly challenged the seniors in my community—but due to the efforts of some close martial arts and boxing family members and friends I was brought back to the middle and guided to become a respected teacher.

Meeting me today, you would be surprised to find out I took my last martial arts class with my teachers at 20 years old. On the other hand, I have a good brother (ST) who joined the Kung Fu school in 1986. It was a year after the death of our teacher, and the same year that the headquarters' leadership split and went their separate ways. My brother was first the student of my older brother, and then went to study with a few other brothers. One could say that he was a martial arts orphan, because on at least three occasions, he heard the ill-spoken words "I am your Sifu now." Were these men who wanted genuinely to teach him? Or did they see a young lion cub growing before their eyes, and wanted to be one to feed him? Sometimes, teachers will adopt an up and coming tiger in order to take credit for his skill when he is older. You can see it in some students. They are hard working, they are athletic, they are strong and fearless. But worst of all—they are naive, easily misguided, and easy to take advantage of. I have seen it many times; I've even lost some of my young lion cubs to such teachers.

So twenty years later, you have a fighter, now mature and powerful, skilled, experienced and intelligent. And there are some who would like to discredit him, take credit for him, or see him fail because he was not easy to manipulate when he grew up.

We also have orphaned teachers—men and women who have teachers, but have broken away from tradition in order to create their own paths. They may have had two or three teachers and wanted to combine their systems. Perhaps the teachers disallowed the fusion or excommunicated those young teachers from

their schools because they went their own way. Or (using myself again) the young teacher relocates to a new city where he has no lineage or home organization to hide behind. The community doesn't want to recognize the credibility of the young teacher and his school. Or they gang up against him because they see that he has potential to become a pillar master in the community. Let me tell you; these young, wet-behind-the-ears fighter/teachers won't stay young and wet-behind-the-ears forever. That's all I'm saying.

I would like to bring your attention to two young orphaned martial artists....

Bruce Lee and Remy Presas

They both came here without the strength of numbers behind them. Neither one carried a certificate or fancy titles. Both used titles that were self-declared. And both taught

systems that they came up with in notebooks and in their minds, testing with themselves as crash-test-dummies. When some doubter walked up and said, "How do I know that crap you're teaching is valid?"—who did they put forward to accept the challenge? No one; they had to do it alone. And many well-connected, big name martial celebrity have been put on their ass by the young, unconnected, no-name martial arts orphan without a school or master to run and cry to. Validation for the true martial artist is a very lonely fight; it is self-declared and self-proven.

And dare I say it... The martial arts orphan is among the strongest of us, simply because they dared to go it alone. The next time some 20-something freelance Sensei, Sifu or Guro walk through your doors—show him respect. He just might end up the next Remy Presas.

"Secrets" of the Filipino Fighting Arts

Words from a Modern-Day Warrior
filipinofightingsecretslive.com

Conceptual Modern Arnis

By Bram Frank

A seldom seen view of Arnis/Modern Arnis the Filipino fighting art of Professor Remy Pesas as seen by 1st Generation student... More > Bram Frank. Modern Arnis is seen through the perspective of the family art of the Bolo and knife,(edged tools) rather than a stick. Some history of Modern Arnis in the USA is told.

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About ...

Integrated Eskrima International



Is a Filipino weapon art taught in the context of Philippine history and culture. Principles and strategies of the art's application are taught along with each lesson to offer the student insight and experience in addition to rote repetition of technique. And like many masters before me, I had the honor and privilege of studying with some highly skilled and experienced teachers, consolidated their teachings and created my own method. If nothing else, Eskrima and Arnis are personal expressions, not lineaged artifacts. The seven grandmasters that most influenced my expression of Eskrima are: Angel Cabales, Herminio Binas, Antonio Ilustrisimo, Ramiro Estalilla, Benjamin Luna Lema, Florendo Visitacion and Remy Presas.

Integrated Eskrima presents an integration of the techniques of my teachers and each technique and concept is integrated with the others taught at the same level before new material is learned. Regarding integration of technique concept, Integrated Eskrima is most influenced by:

- The quick maneuvering and reflex training of Angel Cabales
- The stroke training and disarming concepts of Herminio Binas
- The timing, positioning and sword techniques of Antonio Ilustrisimo
- The double sticks and merging methods of Ramiro Estalilla
- The power strikes and limb control methods of Benjamin Luna Lema

- The progressive joint locks and body strikes of Florendo Visitacion
- The basic strikes, blocks and locks of Remy Presas

Core Concepts

Integrated Eskrima is a system of comprehensively Linking and Integrating techniques concepts, principles and strategies of weapon combat through the Integrated Modular Training Methodology (IMTM). Through three decades of observation, training and questioning I came to understand that what makes one art or technique more "useable" in authentic situations (rather than prearranged drills and applications) is based on proper training methods and mental attitude. In other words, the Means must justify the Ends, and in many arts the means and ends never meet. As a result of this "insider's view" of the arts, I was able to see a through-line and developed the Integrated Modular Training methodology (IMTM) — a conceptual paradigm to teaching and training.

The highest form of Integrated Eskrima is Lusot Palisog—a sword method that is like water flowing down stream: it moves around obstructions and fills voids and crevices, as opposed to being obstructed by them. The optimal goal of the system is to discard blocks, always move forward, and strike without being struck.

Training

The process of developing skills from a beginner to a Master is not easy. Often times, the art is taught in a simple way: learn 12 angles of attack and then defenses and disarms against each of the angles, then add in some reflex and flow drills. There is often a lack of focus on the principles, concepts and strategies in the teaching format. These are the most important aspects of Integrated Eskrima and are brought forth in every lesson.

Integrated Eskrima offers a comprehensive training curriculum taught within 12 Modules. Each Module focuses on one specific area of study, and each concept and technique within the Module is fully integrated before moving on to the next Module. The 12 Modules are developed around techniques categorized by the following weapons:

- Solo Baston – Single Stick
- Doble Baston – Double Sticks
- Dos Manos Solo Baston- Two-Handed Single Weapons
- Baston y Daga – Stick and Dagger
- Espada – Sword
- Espada y Daga – Sword and Dagger
- Daga – Knife
- Talahib – Empty Hands

The weapons are taught according to the following classification by method of use:

- Single Weapon, Single Hand
- Single Weapon, Double Hands
- Double Weapons, Equal Lengths
- Double Weapons, Unequal Lengths
- Empty Hands vs. Weapons

Application of Integrated Eskrima is dependent on the proper Linking and Integration of its six Integral Methods. These encompass the nuts and bolts of the system in terms of its composition of movement theories and methods. These are:

- 13 Footwork Methods
- 13 Striking Methods
- 12 Angles of Attack
- 3 Ranges and 4 Modes of Engagement
- 27 Primary Defensive Techniques
- Supporting & Secondary Techniques
- Counters and Reversals
- Feinting Maneuvers

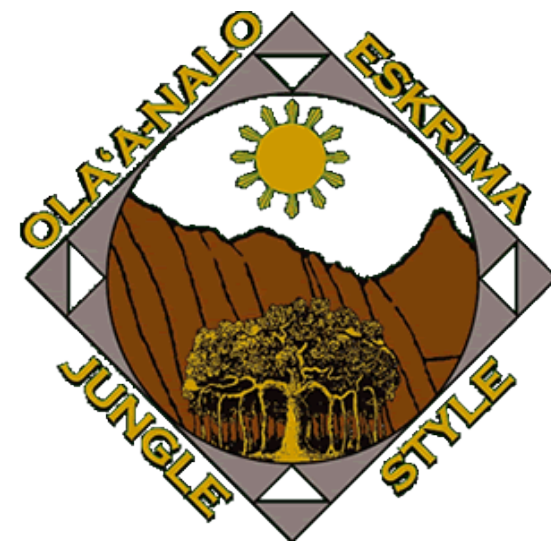
Mastery of the art is gained through the Integrated Modular Training Method (IMTM). In a nutshell the material learned in one module (footwork, strikes, counters, locks) are learned as "individual skills development" and then "integrated" with all other skills in the module, and made "live" through the "nucleus drill." Once the module is passed, the student learns Module 2. The process repeats. After Module 2 is passed, the material is all then "integrated" with those of Module 1, completely, and made come alive via the "nucleus drill." There is no moving on to Module 3 until full "integration" of Module 1 and Module 2. Through IMTM, students don't just memorize specific counter sequences, but they have to modulate and integrate the material into a whole method of application and understanding.

integratedeskrima.wordpress.com



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Visit: zenwaydigital.weebly.com



Ola`a Nalo Eskrima

Ola`a-Nalo Eskrima Jungle Style is a weapon-based martial art drawing influences from the various armed and unarmed fighting arts of the Pacific island jungles. Utilizing the outside passing movements of Pedoy Style Derobio Escrima combined with the against-the-force blocks of Kali and Arnis, Ola`a-nalo Eskrima is an extremely versatile weapons system. Ola`a-Nalo, the namesake of this martial system, is dedicated to the Filipino, Chinese, Japanese and others that migrated to Hawaii and were assigned to the sugar cane plantations on

the Big Island of Hawaii and the Waimanalo valley on Oahu.

Ola`a-Nalo Patch: When you look at our logo-patch you will notice the absence of weapons. That is because in the old days weapons were not displayed until needed. The diamond shape is from a Spanish fencing diagram. The 12 rayed Sun represents life itself and also signifies the 12 offensive and defensive movements. The mountains represent the 2000 foot cliffs of the Koolau mountain range that are found in the Waimanalo valley. The tree in our patch is the Banyan tree. The Banyan tree is considered inhabited by spirits (good & bad) by many Pacific Basin cultures. The Banyan tree root system is massive, signifying that without "the roots" you have no foundation in the martial arts.

In Jungle Style we apply the movements from nature, such as the movement of the horse (to evade obstacles), or do not be like the monkey (that holds the fruit too long and gets caught). In the jungle the tree bends with the force of the wind, and then snaps back once the wind passes. In Ola`a-nalo Jungle Style we encourage the study of the healing arts that come from nature such as Reiki, Hilot, Massage (Lomi-Lomi), Magnetic Therapies. It is known that many of the old Eskrima masters were healers.

The healing arts and martial arts are parallel pathways and you should not do one art with out the other. Chi, Ki, Mana; or what ever you prefer to call it is the "energy of life". This natural energy can heal or kill you, learn how to take in the good energy and discharge the negative chaos energy encountered in daily life.

When studying Jungle Style a sub-element of Ola`a-nalo Eskrima the student should be open to anything that is found to be effective in any range of armed or empty hand combat. The essence of Jungle Style is to never retreat unless it is of tactical advantage. Train to win, not to fight. The objective is to practice with as many types of hand held and projectile weapons as possible. Training should be indoors as well as outdoors. Light-medium sparring is mandatory, heavy sparring is optional, but desired. Firearms training is desired. Movements Utilized: Derobio, Ala-contra, 2-hand baton, direct vices, direct disarms. Combine sikaran (kicks) and weapon strikes to coordinate double attack, high-low, left-right. Always strike the weapon hand (de-fang the snake) directly when possible. Jungle Style has only one objective: survival in combat.

www.olaa-naloeskrima.com

Defensor Method



Defensor Method of Filipino Martial Arts is a complete system that enables you to turn your whole body and anything around you as a weapon. These arts are thought to be weapon based only but in actuality it is a complete system of self-defense. You will learn fighting drills using the stick, knife, staff and the whole body as a weapon. Maha Guro Nate Defensor, Founder of the Defensor Method of Filipino and Indonesian Martial Arts was born in Bacolod City, Negros Occidental Philippines. Since his youth till now Guro Nate has been a student of the indigenous fighting arts of the Philippines. Countless hours of training and learning from the masters of Filipino martial arts and other various fighting forms have culminated into what is now known as the Defensor Method of Filipino martial arts.

Guro Nate Defensor has been teaching the "Defensor Method" of Filipino-Indonesian Martial Arts for 30 years in the Chicagoland area. Defensor Method is a combination of Inayan System, Pekiti-Tirsia, Inosanto Blend, Tobosa/Villabrille System, Pusaka Dwipantara Silat, Jalur Putih Pencak Silat, Doce Pares Eskrima, Dero-bio, Balintawak, Ilongo Style, Muay-Thai, and Kuntao. Guro Nate, through his years learning and training with different Masters of the Filipino martial arts, has systemized the whole of his experiences and the core principals of various styles into a curriculum for the purposes of learning, teaching and promoting Filipino martial arts. Guro Nate Defensor has been teaching the Defensor Method of Filipino Martial Arts for over 30 years in

the Chicagoland area and is continually striving to promote the effectiveness and simplicity of Filipino martial arts to his students around the world.

www.defensormethod.com



Grandmaster Nonato "Nene" Gaabucayan

At age 16, Nonato "Nene" Gaabucayan was introduced to Venancio "Anciong" Bacon's

Balintawak.

In early 1976, "Nene" Gaabucayan moved to Cebu City from Cagayan de Oro to attend college. He lived in a boarding house owned by "Ben" Marapao in Urgello area. Upon learning that Nene was interested in continuing his Karate training, Dr. Marapao suggested he take up Eskrima. Nene attended one training session, in which he was given a demonstration by Teofilo Velez. He'd never seen anything like it, since then he had always been a loyal student and teacher of Balintawak.

Along with Teofilo Velez, Nene trained with Bobby Taboada, Chito Velez, Monnie Velez, Eddie Velez, Romeo de la Rosa, and Hector Rizari. Training was hard, and he made a point to be there every day. Like a sponge, everybody poured whatever Balintawak knowledge they had to this very eager 16 year old. In return, he learned from them..

At 18, Nene began teaching his own crop of students in Lapu-Lapu City. He divided his time

between his studies at the Philippine Air Force College of Aeronautics and the YMCA in Lapu-Lapu. The photo below are some of his students, from left to right is Nonoy Patalinghug, Boy Booc (Judo instructor), Nene, Dr. Marapao, Tonyng Patalinghug, Fred Baguio, seated wearing a gi is Boy Baguio (Karate instructor), seated wearing a jean jacket is Conrado "Condring" Ybanez (nephew of Tinong Ybanez).

After completing his studies in Cebu, Nene returned to Cagayan de Oro. As one of Teofilo Velez' master instructors, he carried the Gold Chapter of Teovel Balintawak. He continued to teach Balintawak.

In 1987, Nene traveled to Germany and later to Switzerland to teach Balintawak. He stayed in Europe for 3 years, then returned to Cagayan de Oro. Nene has been teaching Balintawak for 35 years.

www.nngbalintawak.com

Future Events

April 2013

Genesis Martial Arts International Seminar
Professor Wade Williams
April 6, 2013
Genesis Martial Arts, 1497 Newport Ave., Pawtucket, RI.
Contact: [401] 301-4448
Space Limited
Flyer

1st World Martial Arts Festival

April 7, 2013
Cayetano Complex Bagumbayan
Taguig City, Philippines
Contact: 378-1933
Flyer

The Kalis Ilustrisimo Training Camp

April 11 - 13, 2013 - back to Manila on April 14, 2013 right after breakfast.
Justo's Vineyard Beach Resort, San Juan Batangas
Transportation services will be provided to and from the resort. Pick up point in the morning of April 11, 2013 will be at Luneta Park.
Contact: Peachie Baron-Saguin - peachiebaron@yahoo.com

Best of the Best Seminar and Gathering

April 13, 2013
8637 Valley Blvd., Rosemead, CA.
Contact: Master Felix Rolies [323] 350-8500
Guro Ed Abo [818] 802-6171
Duane Milares [626] 610-6850
Flyer

Legacy Seminar and Tournament

April 13-14 2013
San Joaquin Delta College Blanchard Gym.
5151 Pacific Ave.
Stockton, CA
Contact: Darren G. Tibon [209] 471-1198
Email: angels.disciples@sbcglobal.net
Flyer

BaisTresManos/Kalis Silat Kun-Tao FMA Heritage

Grand Maestro Jon Bais
April 18, 2013
Honeygo park Gym
Honeygo blvd., Perry Hill, Maryland
Contact: LakanMaestro Bob Light [410] 905-8088
LakanGuro rene Castro [443] 506-2259
LakanDatu Jun Paliangayan [410] 608-1561
Flyer

May 2013

FMA Gathering 2013

Filipino Martial Arts Expo
May 18, 2013
Silver Spring civic Center, One Veterans Pl. Silver Spring, MD.
Contact: Walter Crisostomo [301] 768-8401
Wesley Crisostomo [301] 728-6177
Flyer

BaisTresManos/Kalis Silat Kun-Tao FMA Heritage

Grand Maestro Jon Bais
April 19, 2013
BTXR2 Fitness Martial Science Complex
2060 Meadowridge Center, Suite R., Elkridge, Maryland
Contact: Grandmaesatro Mustafa Rawlingsa - [443] 540-3672
LakanDatu Jun Paliangayan - [410] 608-1561
Flyer

Rapid Arnis International FMA Seminar

April 20 - 21, 2013
Fitrooms
254-258 Northend Rd., London
Contact: Andrew Jansen - [0797] 324-0177 Email: andy@firefight.co.uk
Flyer
Website: www.london-arnis.co.uk

BaisTresManos/Kalis Silat Kun-Tao FMA Heritage

Grand Maestro Jon Bais
April 21, 2013
Brampton Olumpic TaeKwonDo Karate
110 Pertosa Dr., Brampton, Ontario, Canada
Flyer

Kuntaw - National Martial Arts Championship 2013

Hosted and Sponsored By: Kuntaw ng Pilipinas
April 27-28, 2013
Walter Mart Event Center
Trece Martires City
Cavite, Philippines
Flyer

Dan Medina

April 27 - 28, 2013
1027 Juan Tabo N.E.
Albuquerque, NM
[505] 294-6302
Webstie: www.majapai.com
Flyer

Filipino Martial Arts - Street Self-Defense

Fund Raising Friendship Seminar
April 28, 2013
Marikina Sports Park Center
3rd Floor, Marikina City, Philippines
Contact: Maestro Lakan Melchor Amosco - [0947] 360-8969
Flyer

July 2013

Filipino Fighting Arts Weekend Retreat

July 19 - 21, 2013
Featuring Kunt Tao Dumpag and Pekiti TersiKali
849 Warwick TKE.
Hewitt, New Jersey
Email: info@psdte.com
Phone: [203] 596-9073
Register online:
www.psdte.com/Events/Kuntao.kali.retreat.htm
Flyer

New Forest Open Summer Camp

Abaniko Tres Puntas Classical Arnis Camp
July 19 - 21, 2013
For More Details Contact: Grandmaster Angelo Baldissoni
[0787] 312-0515 Outside UK [0044-787] 312-0515

13th International DAV Summercamp

July 29, 2013
Sportschule Schöneck
Sepp-Herberger-Weg 2
D-76227 Karlsruhe, Germany
Flyer
DAV Website: www.modern-arnis.de/english/index.shtml

November 2013

4th Katipunan (1st Katipunan - Hall of Fame)

November 8 - 10, 2013
Contact: Gat Puno Abon [305] 788-4403
Email: gatpuno@aol.com
Flyer

Past Events

Panantukan Seminar

February 17, 2013
By AJ Ruiz

On February 17, Eskabo Daan held its first Panantukan seminar. Panantukan, which is literally translated into "Dirty Boxing" an indigenous form of empty-handed Eskrima in the Philippines. Panatukan incorporates elbows, head butts, groin shots and eye gouges. This style of fighting is considered a means of survival as opposed to the traditional sports style of boxing. Master Joseph Bautista explained the desire to put on this event stating, "We wanted to break down the stereotype and misconception that Filipino martial arts is only about sticks." Furthermore he also expressed show how he wanted "people can see first hand just how efficient and effective people from Filipino Martial Arts can be without weapons." When asked what the goal was for the event, he stated, "The goal was also to let them

know the Filipino martial arts does everything. With or without a weapon it doesn't matter. They came in expecting to learn a few boxing drills and some ways to be dirty. Little did they know we were going to show locks and takedowns as well. They were even briefly exposed to defending against knives utilizing only "boxing."

Among those in attendance was Mark Ruiz, who got his first taste of Filipino martial arts through this seminar. A Filipino-American from the Bay Area, Ruiz walked into the seminar with the intent of "forming a foundation of techniques to defend myself." As someone without any prior knowledge or training in any martial arts, he walked in skeptical about his ability to execute. But once he was immersed into the lesson, he picked up quickly and was impressed of with the



structure of art. "I never expected how creative you can be behind the moves. You have your choice of moves you can execute depending on your style and your current position." When asked to comment on his thoughts and feelings about the event, he replied "I felt accomplished. I didn't think that I would be able to execute any moves beyond the extremely basic that quickly." When asked if he

would ever attend another seminar held by Eskabo Daan again, Ruiz simply smiled and replied "Definitely."

Eskabo Daan's seminar is just one example of how they are propagating the Filipino martial arts around the world. Whether it is with weapons or without, Eskabo Daan is showing the world the beauty of Filipino culture one seminar at a time.

www.eskabodaan.com

Rapid Realismo Kali International Pagsasama ng Mandirigma

1st RRK Gathering of the Year and Seminar

February 24, 2013
Vergara Barangay Hall (covered Basketball Court)
Mandaluyong City, Philippines
By Guro Isagani Abon

The Rapido Realismo Kali (RRK) Filipino Combat Arts Group recently held their first seminar of the year billed RRK: Pagsasama ng mga Mandirigma (Gathering of Warriors) at the Barangay Vergara covered court in Mandaluyong city last February 24, 2013. The seminar is the first of a series of seminars slated for 2013 which covers Filipino Martial Arts (FMA) combat evolution.

Thirty-five attendees participated in the interactive five-hour event. Four local instructors shared various FMA training concepts and techniques, under the guidance of Punong Guro Henry Espera, Founder and Grandmaster of RRK and Batikang Guro Isagani Abon, chief instructor and training director : Dalubahasang Guro Joemar Obejas on the basics and fundamental concepts of the Filipino martial arts; Guro Isagani Gabriel jr. on basic knife fighting principles; Guro Alexander Tiongson, MD on basic groundfighting for FMA; and Guro Adrien Pierre Quidlat on injury prevention and basic first aid on the practice of the Filipino martial arts.

Six members of the group were promoted during the gathering. Tagapagsanays (Trainers) Adrien Pierre Quidlat, Aries Santos, Yosef Ganav, Jhie Jadie, and Roel Habacon Ruiz were promoted to Guro (Instructor) rank; and Mag-aaral (Student) Rogelio Valiente to Tagapagsanay.



For more info on Rapido Realismo Kali, Training Group Program, Instructor Certification Program, other short courses, Seminar and events.

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Email: esperarrk97@yahoo.com
Email: rapidorealismokali@yahoo.com

visit:
www.facebook.com/rapidorealismokali
www.facebook.com/rapidorealismo.kali.1?fref=ts
www.angelfire.com/art2/rapidorealismo

2nd UMA (Unique Martial Arts) FMA Training and Recreational Tours

May 9 - 22, 2013
Eskrima Carin International will be the co host of the 2nd UMA (Unique Martial Arts) FMA Training and Recreational Tours by Organizer Grandmaster Greg Henderson of Diamondback Eskrima And Magkuno Eskrima Cebu, Philippines in Cebu City The Philippines. We welcome FMA Practitioners and Enthusiasts, visitors and guests to Cebu City the place of origin of Eskrima/Kali/Arnis..
Contact: Greg Henderson or Danny Collings
on **Facebook** or **Email:** gmdiamondback@gmail.com

Biggest Modern Arnis examination in Ekaterinburg, Russia

March 1, 2013
By Grandmaster Dieter Knüttel



The great Modern Arnis event in Ekaterinburg, Russia: Examination and RAF Instructors seminar with Grandmaster Dieter Knüttel (Germany) during the last weekend! 46 participants of exam passed their test from white to brown belts! Congratulations, guys!

This was the exam during my 8th trip to Jekaterinburg in the Ural, Russia. Since 2004 they are practicing the DAV Modern Arnis in Jekaterinburg. In the beginning it was mainly Alexander Pisarkin, who spread the art there, but in the recent years his student Vitaliy Emilianov is the driving force behind Modern Arnis in this region, for he has opened Modern Arnis groups in many cities near Ekaterinburg (7 or 8 groups there). This gives Modern Arnis a strong foundation in this "Sverdlovsk" region. Alexander also teaches and offers the Filipino martial arts systems, but has already 7 Modern Arnis blackbelts of 1st and 2nd Dan level. Modern Arnis is in good hands there.



Honorable guests of the Biggest Modern Arnis examination in Ekaterinburg, Russia: Special forces veterans, World SAMBO champion Nikolay Zuev, Grandmaster Viktor Larin and others.



RAF Black Belts with Grandmaster Dieter Knüttel during his Modern Arnis seminar in Ekaterinburg in the last weekend.

7th Annual Pambuan Ni Lolo Arnis Seminar and Banquette

March 2nd and 3rd 2013
By Grandmaster Dan Medina of Majapai Derobo
Photos Provided by and Copyrighted: Ger Aldine

This year's Premier Filipino Martial Arts events. Students, instructors, Guros, and Masters traveled from all parts of the world and U.S. to Participate, Learn, Teach and Demonstrate their Arts. Ama Guro Raffy Pambuan taught classes on his Family Art Pambuan Arnis. Skills covered were Solo Baston, Espada y Daga as well variations on disarms. The timing and disarms taught were an eye opener. Ease of application and the defensive foot work indeed amazing. I will not go into detail. This is something that you need to witness in person so don't forget to come next year. To see these techniques applied with such skill, precision and speed was indeed something to behold. Ama Guro Pambuan is a true Master of the Philippine Fighting Arts. This year

small groups were taken to the side and taught Largo Mano by one of the senior Pambuan Instructors Guro Woody Woodman. Then Ama Guro turned the floor over to Master Samuel Scott of the Combat Kuntao School who taught a class on Filipino Boxing again amazing, the quality of instruction was superb. The way the combinations and take down were shown and the skill of the students assisting were of the highest caliber. Now the evening does not stop there. Next is the Banquette. This was held at the Universal Studios VIP lounge. This year's theme was student appreciation, for without the students there would be no teachers. This gave a chance for the teachers to recognize their students from Student of the Year to the Fighting Spirit Award. The



certificates were specially created for this year's event. All the schools logos represented, what a great surprise for all the students. Also let's not forget the food which was fit for a king and Queen. I have never seen so much food and there was no way you were going to leave hungry.

The comradeship and how friendly the atmosphere was great. Day 2 at 10AM training begins with Stick and knife training. Again the amount of information given is tremendous. All this is and was taught in a very precise and expert manner where novice to expert will all learn

something new and useful.

Then came the counters to Espada y Daga, this is where you see the genius of Ama Guro' come into play as he demonstrates his family art. All I can say here is if you did not attend this event, then you missed out. You will need to definitely make plans to attend next year. Start saving now as this is a must attend event.

Then came Lunch again this was catered by Universal Studios. All I can say here is we feasted. After lunch we again started more training this time on Buno or Filipino grappling with the knife and stick. For those not exposed to this art form, its must see.

Next was the school demonstrations first on the floor was the Combat Kuntao and

students. My wife commented on great it was to see women doing the art with such skill.

I was next on the floor assisted by Shawn Burley a Pambuan Arnis Guro. We shared a little of Majapai Derobio. I first demonstrated some of the passing principles and stick locks of Derobio. This allowed all those present to see first-hand the bone and tendon tearing that makes Derobio Unique. I then showed some of the other systems I'm acquainted with Arnis 63 Generals and Arnis Kuntao just to wet the appetite.

This was followed by Sensei Mike Friedman who put on a multiple attacker demo that had everyone oohing and awing.

Next on the agenda were



Stars & Stripes Seminar with Tuhon Ray Dionaldo

March 3, 2013
By Gil Rich Verdejo

It's been over 2 yrs since Tuhon Ray Dionaldo, founder of FCS KALI, has taught in California. We were all very excited to have him back! The event was hosted by Robert White of Stars and Stripes Tactical Inc. and National Firearms Training. The seminar took place in Yucaipa, Ca March 1-3. Friday was more of a private setting where Tuhon Ray introduced the sarong to the group. He showed that is innocent looking cloth was a multi-purpose tool and a devastating weapon. A bit of history, the hankie type cloth was the weapon of choice by professional assassins called "Thuggies". Hence where the term "Thug" came from. The most obvious technique

was its choking abilities. What the participants didn't realize is the sarong's ability to crush due to the series of torque you can apply. Being at a firearm's facility, the participants were really fascinated by this concept. To better relate the lesson to them, Tuhon used a shemagh, a headscarf mostly used in the middle-east, including our military teams.

To keep with the theme of locks and chokes, he transitioned to stick grappling. He taught how certain positions can subdue, sweep for secondary weapons and/or use their opponent as a human shield. The series consist of 12 positions. We only covered the first 4 before the infamous kerambit

came to subject.

Tuhon demonstrated that the kerambit has multiple grip to serve a particular cutting, stabbing or controlling action. The most popular of that day was the reverse to extended grip. Hold it blade down, you are able to launch or flip the blade to the opposite side of your opponent's anatomy. For example, as your knife hand is grabbed from the top, you are able to swing the blade to bite into the forearm and filet as you break out. The ring also acts as striking surface as you hit the right mastoid process. That action can launch the blade to the other side with the possibility of puncturing the left carotid.



Saturday's class was a bit larger. He did a quick recap on the sarong, but the main lesson of the

the Pambuan student whip demonstrations. This was amazing to watch as we got a chance to see Pambuans students in action. The crack of the whip sounded like gun fire as we got a chance to witness as the students male, female and youngsters got a chance to show their skill. This was followed by Guro Woody's and his son who wowed the crowd with a dual whip demo of incredible speed and surgical skill. Then came the blinding speed and accuracy as can only be performed by Ama Guro Pambuan who proceeded to with one smooth continuous motion to knock a paper cup from the top of a bowling ball and also take out

a bottle cap that was holding the bowling ball in place, all without disturbing this heavy object. Wow....

This all came to a close and certificates of appreciation were issued to the supporters of the Pambuan Arnis. We all then lined up and respects were paid to all the instructors, guests, and each other. Much respect to Ama Guro for putting on such an event.

I would like to thank Geraldine De Guzman for all the photos.

In ending, all I can say is what a great event and I would like to see you next year.



situation. "As stress increase - skill decrease" At times we would have to rely on our Empty-Hand skills to create an opportunity to safely pull out the knife out of our pocket and deploy the actual blade. Dropping, forgetting or even missing a chance to get your weapon is a high probability.

Tuhon introduced a Mano-Mano drill that can help assist on how or when you can draw your weapon from different angles. Ever wonder why we have so many knives on our training gear? It's to aid us on being able to draw from various angles and positions from either right or left hand. Yes, we have a primary location, but our secondary or backup blade can be anywhere. So during the empty hand drill, you're encouraged to try and draw your weapon at any chance you can create without

disengaging or even breaking the flow. In my opinion, it's a skill set that can not be practiced enough. Most drills start with a knife already in our hand with a ready position. May not be practical in certain situations.

The final day was on Stick and Bolo. Known for his Punyo-Mano range, Tuhon had a great time adapting the drills and technique to a particular student Patrick B. which I will dub "The One Arm Swordsman" Without directly announcing it, Tuhon challenged himself to alter the Sumbrada so that it can be done with the right, left or both hands no matter what side your partner uses. He even included the possibilities of a few one handed disarms.

Saying "What you can do with your blade, you can do the same a stick" isn't entirely true. A huge factor is edge awareness. There are plenty of close range stick techniques, but not so many have done bolo in a grappling range. Tuhon taught how are able to use your body as fulcrum

points to to power-assist cuts, impalements and even possible "decaps".

At the very end, were all given a treat as Firearms expert Robert Write of SNS Tactical Inc. He demonstrated tactical pistol manipulations with his Colt 1911. While maintaining hold of his flashlight, he showed how you're able to clear malfunctions and keep it all in your workspace. He also showed how to be ready for a mag change while clearing a room. His technique has really impressed us all and I practice those pistol manipulation techniques now!

Again a very special thanks to Tuhon Ray Dionaldo of FCS Kali for sharing and frying our minds as usual. Also to Robert Write on his expertise on tactical Pistol Manipulations and to Stars and Stripes Tactical Inc. "The One Stop Shop For Your Shooting and Tactical Needs"

Grandmaster Felix Roiles of Pakamut
United Martial Artist for Christ Demonstration
March 9, 2013
Los Amigos High School Fountain, Valley CA.



Angels Disciples Escrima Serrada
March 9, 2013
Knuckle Up Training Center, Vallejo, CA.

Angels Disciples Vallejo chapter seminar and friends had a great time great people thanks to James Hundon Joel Juanitas Brian Everett Gordon Brown and students for your support Looking forward to the future Highest regards and Long live the Legacy of FMA.

This event was a great success Professor James Hundon of San Francisco will be the next affiliate of Angels Disciples Escrima Association Highest Regards Professor Hundon looking forward to the future Long live the Legacy!



day was about Mano-Mano aka Panantukan of FCS Kali. A lot of people carry knives, mostly in their pockets verses carrying them in the hands all day. Almost anyone can carry a knife, but it creates a false sense of security if you're unable to deploy it. Unless trained, it takes a lot of dexterity control to pull off your knife engaged in a high stress

many knives on our training gear? It's to aid us on being able to draw from various angles and positions from either right or left hand. Yes, we have a primary location, but our secondary or backup blade can be anywhere. So during the empty hand drill, you're encouraged to try and draw your weapon at any chance you can create without



For more info on Tuhon Ray Dionaldo and FCS Kali and more info of the West Coast Rep, Rich Verdejo visit: www.fcskali.com
For your shooting/tactical needs visit www.snstactical.com

"Recognizing Human Rights and Self-Defense: A Necessity on Women Empowerment"

102 International Women's Day
March 8, 2013
Cavite State University
Imus Campus Philippines
Laraw Kali Pamuk Filipinomartialarts



Tagisan ng Palasan
March 9, 2013



Lakan Ronnie Royce D. Base
Laraw Kali Pamuk Filipinomartialarts



Knife & Unarmed Combatives Workshop
March 9, 2013
Fight Academy, Pasadena, CA.

Guro Roger Agbulos of LAMECO ASTIG Combatives with guest instructor Martin Gantt from the Fight Academy, Black Belt in Brazilian Jiu Jitsu.

Another great event with my friend mentor and instructor Guro Roger Agbulos. Always a great time with great people learning great information. Because of Roger Agbulos Worldwide Notoriety we had a group from Italy join us in the Knife Combative Workshop.

Great turn out for today's workshop.. if you missed today look out for the next one — with Roger Agbulos and Frank Grimaldo at Knife and Unarmed Combatives Workshop.



Visayan Style Eskrima in the Valley
Single & Double Stick Seminar
By Michael Davitt, Guild Historian
March 9, 2013
Tracy, CA.

On March 9, 2013, The Visayan Eskrima Guild offered its inaugural Filipino martial arts seminar. The seminar was held at Williams Martial Arts Academy, graciously hosted by Grandmaster Wade Williams and his son, Professor Keenan Williams. In attendance were four other Founding Plank Holders of the Guild - Visayan Style adepts Steve Magness, Chris Suboreau, Steve Van Manen and George Yore.

A crisp and beautiful day in the Valley - this event was attended by enthusiastic participants more than willing to explore elements of the curriculum of the day - the Visayan Style



strikes, direct thrusts and sweeping slashes/strikes that can be used in a variety of combat ranges. Ample time was allotted so as to attend to the personal needs of each student.

The second half of the seminar remained focused on the single stick - direct and effective strikes, blocks and counters. Acute emphasis was placed on flanking the opponent, as well as the utilization of deceptive close quarter and medium range striking combinations. Clear emphasis was placed on footwork, anatomical alignment and "live hand" orientation. It was a beautiful sight to behold as participants became more skilled and developed their timing during this section, under the guidance and watchful eye of the instructors.

The third area of investigation was exposure to Visayan Style blade work utilizing the pinute short sword - a mainstay of the system. Since many arts profess the blade as a component of their respective systems, it is crucial to examine this element of the art.

By the end of the seminar everyone had a clear appreciation of



Eskrima system Founded by Grandmaster Sonny Umpad.

Taking the reigns as lead instructor for the day was Maestro George Yore, the author of, Sonny Umpad's Eskrima: The Life and Teachings of a Filipino Martial Arts Master. Berkeley: Blue Snake Books, 2012. His work is the most comprehensive book written about Grandmaster Umpad and his eskrima system. Visit www.bluesnakebooks.com to obtain your copy of this martial arts gem that has garnered 5 stars from customer reviews on Amazon.

The instructors wasted no time; these six gentlemen worked in harmony; their love of the material clear for all to see. The training began with Visayan Style double stick work - signature techniques linked to body angulation that employ evasive redirection maneuvers, spring loaded



the depth of Grandmaster Umpad's Eskrima system. The instructors of The Visayan Eskrima Guild saw to it that all participants had a grasp of FMA material that can be trained and incorporated into their own arts. The Guild has three more seminars on the books for 2013. These events will be held in June, August and October. If you would like to find out more information about these events and The Visayan Eskrima Guild please visit www.thevisayaneskrimaguild.org.

Isidro Modern Arnis Promotion Test and BBQ
March 16, 2013

There were 17 students that went up for their Likas and Likhha Antas Isa for Isidro Modern Arnis on this beautiful windy day of Saturday afternoon on March 16, 2013 at Delta View Park, Baypoint, California. Included the very time, anywhere, ever done in Long Distance Certification for Likas name Almario Barlam Jr. in Saudi Arabia. He is taking his required curriculum by watching Master Jose Isidro Facebook weekly video. He is a Filipino, earning money, working in Saudi Arabia for his family in the Philippines. Master Jose Isidro offered his Long Distance training to anyone who fits the criteria and accept the required training curriculum of Isidro Modern Arnis. This would be knowing all the required Anyo (Empty and Solo Baston Anyo), Sinawali, Block/Check/Counter, disarm, redirect, Give/Take, Sombrada, Knife, gun, rifle drill, Sparring, Tapi Tapi, All strikes/blocks of Modern Arnis, Bangkaw, Tungkod, Tying,

Visadario and Arkido (takedown, throws, locks, fall, rolls, cartwheel), Street Defense, Breaking (Kyukpa), and many others before reaching Lakan ranking. Master Jose Isidro teaches 3 Aspect at his school of Isidro Modern Arnis - 1. the Classical, 2. Educational, and the 3. Modern techniques of Modern Arnis of the Filipino Martial Arts. The most important is that he is a Filipino. A Filipino that will teach the real Filipino Culture, heritage, and language of the Philippines.

Grandmaster Dr. Remy Presas and Master Jose Isidro always conducted the test in a very comfortable atmosphere, never pressuring the students. Everyone enjoyed the testing and successfully passed their requirement. They all received the original seal and emblem of Modern Arnis that was created and used by the late Professor / Grandmaster Remy Presas. Congratulate and best of luck to them of pursuing their dream of the Filipino martial arts.

Any interest or question of Isidro Modern Arnis contact:
Master Jose Isidro
Isidro Modern Arnis
3105 Willow Pass Road, Baypoint, Ca. 94565
[925] 458-1254
[925] 980-3018



Asian Seminary
 1st International Filipino Martial Arts Festival
 March 18, 2013
 ACCM Building 4th Floor, 102 Valero St., Salcedo Village Makati, Philippines

- Program**
- I. Opening Prayer**
- II. National Anthem**
- III. Welcome Remarks**
- IV. Inspirational Talk**
- V. Introduction of Guest of Honor/Speaker**
- VI. Speech of Guest Speaker**

Ms. Jennifer Wolverton
 Head of Communications Department, ASCM

Mr. Josh Abraham
 Head of Department of Academic Affairs, ASCM
 Dr. Marcos M. Ligerio
 President, ASCM

Hon. Juan Miguel Zubiri (for Confirmation)
 Professor Armando C. Soteco

VII. FMA Demo by ASCM PE Students

Espada y Daga Anyo

1. Jan Milbert Sibayan
2. Edison Losloso
3. Hun Park
4. AJ Lomio
5. Vernon Villarta
6. Genesis Umali

Doble Baston Anyo

1. Jasmin Miranda
2. Noemi Ancheta
3. Christina Alcantara
4. Mark Sibayan
5. Ambrocio Lawrence

Redonda Exhibition

1. Moses Bawlina
2. Romy Mapili
3. Navarro Jared
4. Peter Woo
5. Sung Yoo Sik



- VIII. Song Number**
- IX. Special Guest Demo**

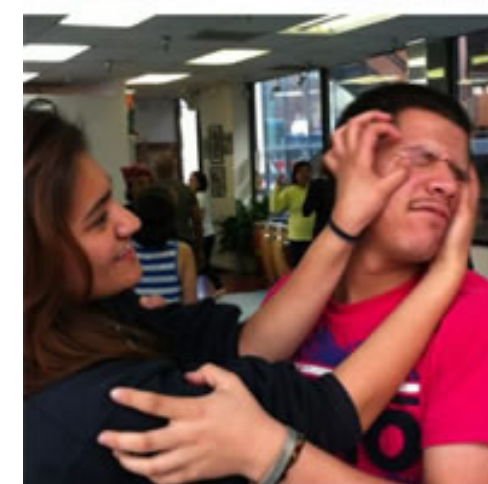
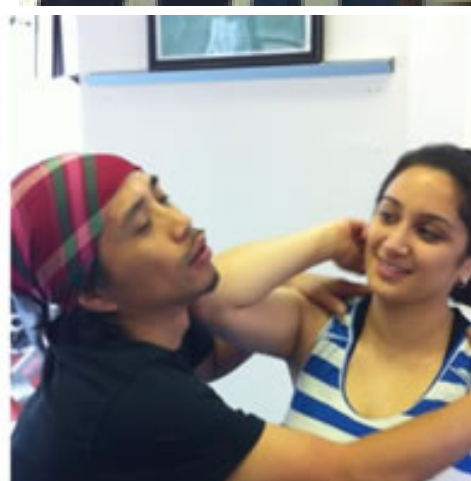
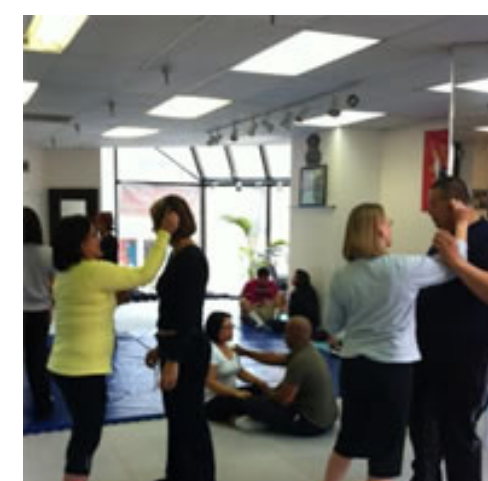
Laraw Kali Pamuok headed by Lakan Ronnie Base
 Baxafra Armor headed by Master Ronaldo Baxafra
 Chaku - Joseph Alcantara
 Freestyle - Bretts Ostender

We at the Asian Seminary of Christian Ministries were thrilled to host the First Filipino Martial Arts Festival today! What a joy to watch the Festival celebrating the National Sport of the Philippines.
 Our honored guests, ASCM President Marcos Ligerio, faculty, staff and students enjoyed the Cultural Sport and Music.
 Thank you very much to Sir Nicolas for coordinating the event and teaching our ASCM students from the Philippines, China, Korea, Myanmar, Canada and the USA.



Women's Self Defense Workshop
 Protect ya Neck
 March 16, 2013
 Protect ya Neck held at Eskabo Daan in San Francisco, CA. Put together in a week to ease the minds of the ladies who recently experienced a scare. Was taught by leading instructors under the late great sonny umpad of Visayan Korto Cadena.

Grab ears, elbow face, rake/gouge eyes and send them packing! There was a lot more material covered in the 2 hour class. Good fun times! Many thanks to Maija, Jay Jasper Pugao & Ken Ingram for coming in and teaching and sharing Visayan Corto Kadena.



Day of Play - To Unite and Promote FMA
 April 20, 2013
 Mission High School
 3750 18th St., San Francisco, CA.
Contact: Joseph [510] 734-0189
Email: eskabodaan.jb@gmail.com
Flyer

Come join us for Mission High School's Day of Play!!

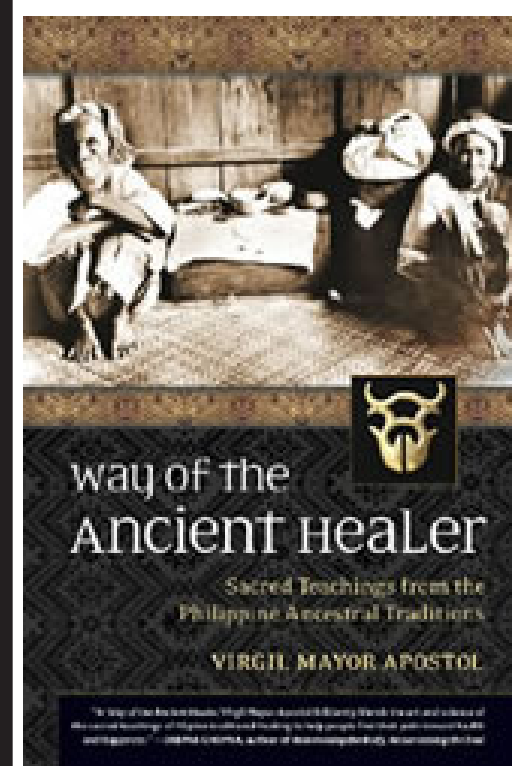
Watch and learn about Filipino Martial Arts! Come watch demos then join the seminars to get hands on training! All styles of FMA are welcome in an effort to promote/propagate and unify FMA.

Those who demo/share/showcase their art can join the fun for \$5. Each style will also be interviewed for articles to be used by Bakitwhy.com, Filam Star newspaper, FMA Informative and more! If they wish to do so that is. Those who just want to support and watch can join the fun for \$10.

Everyone will be given the chance to join the seminar to get 4 hours of training for only \$20 and to learn from 4 different styles!

Anyone wishing to demo must register to do so. It allows for scheduling of performances and to give all performers the same amount of time. Performers will also be given priority in the school parking lot. Be sure to ask about group discounts if your group is larger than 8 people.

Way of the Ancient Healer: Sacred Teachings from the Philippine Ancestral Traditions By Virgil Mayor Apostol



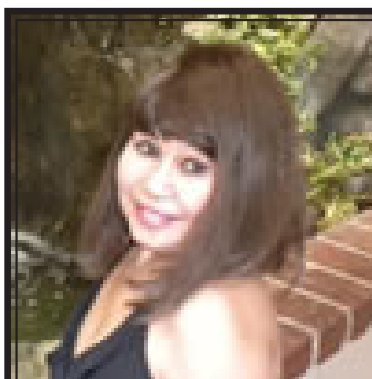
After Hollywood screenwriter and script analyst, the late John Sherlock, took the author's earlier manuscript copy back to his home in Ireland and pored over it, he wrote to the author commenting that he read the pages with "great interest" but thought the book should take the form of a personal odyssey. Taking Sherlock's advise, the author interweaved his captivating healing and spiritual experiences, years of historical research and collection of photographs, along with information on the roots of healing from their cultural, shamanic, and spiritual origins. What manifested was his unique magnum opus, Way of the Ancient Healer, a book that intermeshes esoteric and metaphysical beliefs with scientific explanations of healing practices, based on an indigenous science and culture. Way of the Ancient Healer provides an overview of the rich tradition of Filipino healing practices, discussing their world influences and role in daily life. Enhanced with over 300 photographs and illustrations, the book gives readers a rare look at modern-day Filipino healing rituals, including personal examples from author Virgil Apostol's own experiences with shamanic healing and dream interpretation.

The book begins with an explanation of Apostol's Filipino lineage and legacy as a healer. After a brief history of the Philippine archipelago he describes the roots of traditional Filipino healing and spirituality, and discusses the Indian, Islamic, Chinese, Japanese, Spanish, and American influences that have impacted the Filipino culture. He presents a thorough description of Filipino shamanic and spiritual practices that have developed from the concept that everything in nature contains a spirit (animism) and that living in the presence of spirits demands certain protocols and rituals for interacting with them. The book's final chapter thoughtfully explores the spiritual tools used in Filipino healing - talismans, amulets, stones, textiles, and other natural symbols of power.

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Health and Safety

The FMA Informative is starting a column which is by Zena Sultana Babao this column which will cover health and safety, which everyone should take note.



In Pursuit of Good Health
By Zena Sultana Babao
No matter who we are – male or female, rich or poor, young or old – we are always in pursuit of good health. Billions have been spent in this never-ending pursuit. But the mythical fountain of youth and longevity is beyond our reach – and would probably remain so until it is found! We want to stay forever young. We want to “live long and prosper” as Spock would say.

We want to be fit, healthy and slim. We want to feel great and enjoy a happy productive life. To achieve all that, we are ready to fork out our hard-earned money.

Health, beauty, and drug companies will gladly supply our needs to increase their bottom line.

It seems that no matter how much we have, we want more. But all these material things we have and keep on accumulating aren't necessarily good for us. Just look in your closet, your garage, and your rented storage units. They are full of unwanted things. But that's another story.

If food is your thing, your food cravings can be especially destructive to your health. And your “love handles” would be very difficult to handle later on once you decide you wanted to be fit and slim.

Here's how to control food cravings. Determine what you are really hungry for. The next time you get a craving, ask yourself if you're stressed, sad, or bored. If so, you may be eating to fill an emotional void. Keep a desire diary for a week or more, and note your mood whenever you're hit by the irresistible urge to chow down.

If stress is your trigger, exercise more to relieve the pressure. If loneliness drives you to the fridge, call someone. Remember that true hunger is easy to satisfy; any food will do. Emotional hunger, on the other hand, often manifests itself in desire for specific things like ice cream and fast food.

Get off the energy roller coaster. A second big cause of ravenous cravings is a diet that's too full of refined carbohydrates, which can produce drops in blood sugar that prompt hunger. If you have a doughnut for breakfast, you'll get a nice jolt of energy from the sugar or simple carbs, but by mid-morning, you'll be craving more. To stabilize blood sugar and appetite, start eating more protein and fiber. Tomorrow, try eggs and whole wheat toast for breakfast or a bowl of fiber-rich cereal with nuts, and see how easily you make it to lunch.

Stay hydrated. Many people think they're hungry when they're actually thirsty. Drink a glass of water and wait a few minutes to see if your craving subsides. Distract yourself. Taste buds have a very short attention span. Pop a mint, brush your teeth, check e-mail, call a friend, or take a walk. In many cases, you'll find you weren't really hungry.

Cholesterol-lowering drugs are cheap and effective – and if your doctor says you need them, I have no argument with that. But if it's a judgment call, consider this: So many people nowadays address every problem with a pill. Overmedication is a serious health problem

in itself. Besides, not addressing the root causes of high cholesterol, such as poor diet and a sedentary lifestyle, puts you at risk of other chronic illnesses, like hypertension and diabetes.

All of this adds up to powerful reasons to try the most effective natural strategies for managing cholesterol. Rough up your diet. The No. 1 foodstuff for lowering cholesterol is soluble fiber – it reduces the absorption of cholesterol in the intestine. A high-fiber diet will reduce your waistline, too, because these foods will fill you up. Oatmeal, apples, barley and sun-dried plums (prunes) are all soluble superstars.

Follow a training plan. While any exercise is good for your health, some workouts are particularly effective at raising HDL, the good kind of cholesterol. The longer your aerobic workout as measured by duration or distance, the better the results – intensity doesn't matter as much. A combination of aerobic and strength training can shave pounds – which can move your cholesterol numbers in the right direction too. Try a weekly program that alternates two or three days of walks, runs, or bike rides at a moderate pace with two or three days of total-body resistance training. If you are sedentary, work up slowly under the guidance of a doctor or trainer. If you lose weight – as little as five or ten pounds – your cholesterol numbers will improve.

Lower-back pain is the most common cause of disabling pain in people over 45 – and almost everyone will suffer from it at some point in life. Fortunately, most cases can be managed or even eliminated with lifestyle changes. Here are a few little things to make your spine smile.

Ladies, clean out your purses! Hanging a heavy weight off one side of your body stresses your skeleton as muscles try to compensate. Weigh your shoulder bag, backpack, or briefcase on the bathroom scale. If it's more than 10 percent of your body weight, pare it down.

Carry less cash. Hey, big spender: Sitting on a fat wallet all day tweaks the spine and can compress a crucial nerve in the buttocks. That can cause sciatica – inflammation of that nerve. This problem is so common among men that it actually has a name: wallet neuropathy.

Reach for heat before pills. When back pain strikes, try treating it with a renewable heat wrap rather than ibuprofen or acetaminophen. These pads provide 104-degree heat for up to eight hours. They supply more relief than the maximum dose of nonprescription pain relievers and have longer-lasting effects.

Your genes have something to do with your life span, but here are some simple suggestions that are not just prescriptions for living long, but are tickets to living well. Stop smoking to ward off heart attack and cancer. Exercise daily. Thirty minutes of activity is all that's necessary. Eat five servings of produce daily. Get health screenings recommended for your stage of life. Get plenty of sleep. For most adults, that means 7-8 hours every night.

Ask your doctor about low-dose aspirin. A single baby aspirin a day can fight heart attack, stroke, or even cancer. Keep your blood pressure under 120/80. It's not called the silent killer just to give your life a little drama. Stay connected. Loneliness is another form of stress. Get a husband, a wife, a boyfriend, a girlfriend, or better yet, a pet dog.

Best of all, have a higher purpose in life and strive to achieve something bigger than yourself.

Tid-Bits (Fact, Fiction, Fantasy or Gossip?)

Panagbenga Arnis Tilt Sees Largest Field

By Roderick Osis
Sun Star Baguio - February 21, 2013

Close TO 400 stick fighters from all over the country take centerstage today as the Panagbenga National Arnis Invitational Championship formally opens at the University of the Cordilleras gymnasium.

Stick fighters from as far as Iloilo, National Capital Region, Cavite, Cagayan and Nueva Vizcaya are set to compete in the three day competition that will last until February 24 which coincides with the annual street dancing and float parade of the flower festival.

“We also have arnis players coming from the region and we are also expecting a contingent coming from the Phil. Air Force and the Phil. Army,” said Rodini Buyogan of the Baguio City Arnis Club with support from UC and the city government.

Arnis Philippines president Raymund Velayo is set to deliver the inspirational message during the opening program today which starts at 8 in the morning.

Organizers said the tournament aims to uplift their own skills and techniques and at the same time develop the well-

being of every participant through sports.

Arnisadores from the region will also compete in the elementary, high school, novice and seniors division.

Buyugan said participants from Abra, Mountain Province, Ifugao, Benguet, and even from the Police Regional Office-Cordillera in Camp Bado Dangwa will join the event.

For the elementary division, competition will focus on height and age division to comply with the Department of Education standards.

“Seven weight classes will be fought in the seniors division while five in the high school and four in the novice division,” added Buyugan.

The competition will give away medals for the top three winners for both men and women in each weight divisions.

The event also strengthens Republic Act 9850 making arnis as the official national sports and national martial arts in the country.

Guest on Philippine UNTV Show “Cook Eat Right”

Sunday's from 9:30 a.m. to 10:30 a.m.

On February 28th Steven Dowd of Arnis Balite was a guest on “Cook Eat Right” hosted by Chef Redj Baron (Chef Redj Baron Saguin). The hour show was pre-taped and scheduled to air on UNTV (www.untvweb.com) in March 2013.

The cooking show with a sporty difference – that's Cook Eat Right! This program is unique and highly entertaining as it features celebrities, athletes and

sports enthusiasts and their life revolving fitness, nutrition, fashion and beauty. Get ready as these personalities share their training regimen and favorite meals to keep them healthy and kicking for their chosen sport.

Hosts of the show are fitness enthusiast and health buffs as well, starting with Chef Redj Baron Saguin, a martial artist, and Mikeli O'Leary Mapua, an equestrian.

AMKA Rules and By-Laws



I want to take a minute to clear up some misconceptions of the AMKA Rules and By-Laws.

Students, black belts, members of other clubs or organizations who come to the AMKA who have attained rank in other organizations will be allowed to hold that rank awarded, but will be considered as junior ranked. Advancement qualifications will also apply. In order to advance, the student must qualify to hold the belt they

wear. Example: A student starts class and has a green belt in Tang Soo Do; he/she will be considered Green Belt 1st Degree in Kuntaw. In order for that student to advance, he/she must meet all requirements for Green 2nd Degree. He/She will be treated as a new Green Belt holder and given all respects due that rank.

From the AMKA Book and From the AMKA By-Laws

test- that is allowed, they will still be recognized.

Now in the case of students who train outside the AMKA Kuntaw training- it is encouraged. Yes, you heard that correctly- encouraged. The more knowledge you acquire and exposure to different train of thought the better prepared you are in real life. No instructor can put blinders on their students. The goal of our organization is to have students with Knowledge, skill, and wisdom. We learn best when we have the ability to compare and test our beliefs and skills.

If you do not have these requirements, you will not be awarded rank- period. The down fall of many organizations are the inequitable advancements of people who are not qualified. I personally have seen green belts advanced to Black belt rank with no skill set met. The AMKA has set requirements for each rank and if you cannot meet these requirements you will not advance - you cannot buy rank- you earn it. Now if those persons want to go back to their previous clubs and

Any questions? These are not MY rules, these rules have been in place since I first started training in Kuntaw. The very first belt I tested for was Brown Belt- I was a green belt coming into Kuntaw. I was recognized for the rank I had already earned.

Maha Guro Brian “Buzz” Smith
Founder - President

Filipino Tae Kwon Do Team Ready for Myanmar SEAG

Manila Times - March 2, 2013

Instead of sulking over the impact in the reduction of events in the coming 27th Southeast Asian Games (SEAG), the Philippine Taekwondo Association is assembling a team capable of winning as many medals possible in the Myanmar edition of the biennial meet this December.


From the 24 talents that were the products of the recent Carlos Palanca Jr. championships will come the final 12—six each in the men's and women's combat teams—that will carry the country's colors in the Myanmar conclave. The squad will be undergoing rigid training in the coming months, including a stint in the world championships in July.

Coach Dindo Simpao, a member of the national coaching staff, said during the recent SCOOP Sa Kamayan session that two of the four gold medalists in the last SEA Games in Jakarta in 2011—Joseph Paul Lizardo, winner of the men's 58-kilogram (kg) Kyorugi and women's 62-kg Kyorugi queen Elaine Alora—appear cinch to make it, too, this year.


The third winner the last time around, Camille Manalo, according to Simpao, opted to beg off because of injury, but the void left by her could be aptly filled in by those who survived the tough grind undergone by the candidates, including a pair of evaluation processes conducted by the coaching staff made up of Noel Veneracion, Rocky Samson, himself and poomsae (form) mentors Tem Igor and Stephen Fernandez.

“The bottom line, as we've been instructed, is to form the strongest teams possible in order to help the national delegation lessen the impact of the scrapping and adding of many events in this year's SEA Games calendar,” Simpao said.





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Barong is actually short for Barong Tagalog, which describes the formal men's wear of the Philippines. It is properly referred to as the 'Baro ng Tagalog' (dress of the Tagalog). Contracting the first two words produces 'Barong,' which literally means 'dress of.' So, if we want to be correct, we wouldn't say just 'Barong.' But, the slang way of referring to one of the beautiful formal shirts is simply Barong. Yes, the Barong Tagalog is a dress, a garment, a coat in itself. It is not merely a 'shirt.' If it were, then it would need a coat or a jacket over it to qualify as formal wear and would have to be worn tucked inside the trousers.

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This is the Filipino Martial Arts Database service, provided to the FMA community in support of its growth and advancement.
www.fmadatabase.com



'Arnis-Pang-Oran' Tourney Unfolds March 9
By Perry Gil. Mallari - Sports Editor
March 2, 2013

The 1st Metropolitan Manila Development Authority (MMDA) Arnis Pang-Oran Tournament will unfold on March 9 at the MMDA Command Center in Orenze Street corner EDSA Guadalupe, Makati City. Pang-oran is a sport that combines stick fighting and kickboxing.

The Modern Arnis Mano-Mano Filipino Martial Arts (MAMFMA) headed by Punong Lakan Garitony Nicolas in cooperation with MMDA Chairman Francis Tolentino organized the tilt.

The main event of the tournament features Filipino fighter Sunshine Facto against American martial artist Kelvin Washington. The other featured

competitors are RJ Rivera, Reynante Ariola, Jayson Jumawan, Richard Valbuena, Jeshoron Amosco, EG Hilao, Bon Garcia, Ronald Regalado, James Suga and Israeli fighter Rakotch Shay.

Nicolas said that the etymology of pang-oran, which he began formulating in 1995, is Ilocano and connotes striking or to exchange blows with a stick. "You can spar with a padded stick or a 'live' rattan stick and you use the hand wearing the glove for punching," Nicolas said. He explained that pang-oran is capable of giving more excitement to ordinary arnis contests therefore increasing their appeal to the public. Nicolas said that his

creation is also a way of preserving arnis so the art would not die. Arnis is the Philippines' national martial art and sport by the virtue of Republic Act 9850.

Nicolas said that there are three levels of tournaments in pang-oran: amateur, amateur-professional and professional. Participants in the amateur level are required to wear prescribed body armor and gloves. The punches are restricted to the torso, meaning not above the shoulder or below the belt. The empty hand hits are followed by stick strikes. In professional-amateur, the contestant can punch or kick the face with follow-up strikes with the stick. In the professional

level, sweeping and throwing are allowed in addition to punches, kicks and stick strikes.

Besides Tolentino, the other guests of honors are MMDA Assistant General Manager for Operations Adel Abas, lawyer Salvador Demaisip, lawyer Emerson Carlos, Grandmaster Tony Diego, Grandmaster Henry Espera, Master Peachie Saguin, Master Jimmy Paclibar, Master Ronaldo Baxafra, Master Jaime Quizana and American publisher of Filipino Martial Arts Informative Steven Dowd.

KenAu Pictures Productions also supported the event.

Forums



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www.fmatalk.com

Filipina Bags Gold Medal in US Open TKD Championships

By Emil C. Noguera
Manila Times - March 4, 2013

Former Southeast Asian Games champion Veronica Domingo-Ryu won a gold medal in the prestigious 2013 US Open Taekwondo Championships held in Las Vegas, Nevada USA.

Domingo-Ryu connected a game-winning axe kick in the third round en route to a Referee-Stopped-Contest (14-0) victory over American Christina Jackson in the finals of the women's over 67.1-kilogram (kg) heavyweight

category. "The referee stopped the match due to more than 12-point lead rule. In the third round, the score was 11-0 then I threw the final kick that connected to her [Jackson] face, making it a 14-0 in my favor," Domingo-Ryu said.

Domingo-Ryu made it to the finals via an easy walkover win over Canadian Elizabeth Collin in the three-day tournament participated by more than 40

countries. "I miss tae kwon do that's why I decided to compete again. I'm very curious about the new rules and electronic scoring system that's why I gave it a try and at the same time I supported my husband who competed in poomsae [forms] for the first time in international competition," said Domingo-Ryu, who's at the peak of her career when she married Korean Ryu Choung Hwan - a silver

Veronica Domingo-Ryu
contribted photo



medalist in the men's poomsae senior category.

Mexico and France shared the top honors with three gold medals each while Slovenia and Germany earned two golds apiece. Winning one gold each are Canada, US, Gabon, Thailand, Puerto Rico and Sweden. Domingo-Ryu last competed for the Philippines in the 2007 Thailand SEA Games where she bagged a bronze medal.

Prior to that, she pocketed gold medals in 2001 in Kuala Lumpur, Malaysia and in 2003 in Hanoi, Vietnam then placed second when the country hosted the 2005 edition of the biennial meet.

Domingo-Ryu also got a couple of bronze medals in the Asian Games—sin 2002 in Busan, South Korea and in 2006 in Doha, Qatar.

Honoring the Big 3

March 3, 2013
By Terry Joven

Members of the Bahala na Multisyle/SLD organizatopn, Serrada Escrima and the DeCuerdas Escrima groups met in Stockton, Ca. to recognize their Instructor's at their grave sites.

We met on the day of the untimely passing of Angel O. Cabales. Although there were many Filipino martial arts Master's who have resided in Stockton, Ca. Grandmaster Leo Giron, creator of Bahala na, Grandmaster Angel Cabales, creator of Serrada and Grandmaster Gilbert Tenio, creator of De Cuerdas became the most famous.

I call these men collectively,"The Big Three". They are all sadly passed, but reside near one another in peace, all are near St. Joseph's Hospital, Stockton, Ca., in local cemeterie's. Their cemeterie's are adjacent to each other, without a physical partition.

At high noon, we all met and celebrated each Grand Master, at their respective burial plot, to pay homage and respect. Representing the various organizations were current Grandmaster's of these Filipino martial arts. Vincent Cabales, son of Angel Cabales and inheritor of Serrada was representing Serrada Escrima, as well as his father. Their was also in attendance myself, Grandmaster Darren Tibon, Master Khalid Khan, Guro Alessandro Bovoso, Grandmaster Carlito Bonjo, Guro Sig Nubla, Guro Anthony Lo Presti, Guro Andy

Curlee, Master Harry Greene, Guro Chris Callahan, Guro Bob Stewart and others representing Serrada Escrima.

Standing for De Cuerdas Escrima group was Grandmaster Arthur Gonzalez, one of his Masters and his right hand man George Magana and his son, as well as others. Standing in for the Bahala na Organizariion, was the very leader of that illustrious group Grandmaster Dexter Labanog and several top members of his group. It was a blessing to get representatives from each organization to come out and represent.

After paying our respects we gathered at American Legion Park and laughed, talked, played, and consumed a goodly amount of food and drinks and I loved it. I am seeing slightly double his morning, so it was the beer, Henessy, Tequila, or Seagram's V.O., which may have had a part in this.

We had Ranchera meat, Asian ribs, fish, Lasagna, Carnitas, Raviolli, salads, of various varieties, pork, breads, pastries, rice, in various forms and a lot more. We ate well. Everyone stayed until the sun went down and we couldn't see any longer. I want to thank the many unsung heroes who went beyond the call



of duty to make this event successful beyond my hopes and expectations. Many cooked and contributed unselfishly, many loaded and unloaded a lot of things like tables, chairs, foodstuffs, etc.

Thank You very much, one and all. I hope to collect some of the many pictures taken and post them up soon. And last but not least, is my personal invitation for anyone reading this to come out next years event and get in on the love. Please bring something, because it is a family event. I also want to Thank personally Sig Nubla for bringing out a reporter from L.A., from a local T.V. station there, who recorded this event for posterity. There will be a polished version of this event released sometime in the near future. God Bless one and all! Me.



www.fmatalklive.com



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Co-Host: Restita DeJesus

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Docradio.net is a social network: www.docradio.net

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eskrimadores.tumblr.com



Host Darrell Sarjent Co-Host Restita DeJesus



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Visit: www.aupictures.net and islanddreams2013.weebly.com

Annual 2013 UFMAC Charter Membership Drive

Come support the United Filipino Martial Art Council (UFMAC) Organization. Join the team with your Annual 2013 Charter Membership of \$35.00, per person (new members). Renewing membership is \$25.00..
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 Discounts on UFMAC sponsored Seminars (example: upcoming KajuEscrma in Vallejo)
 Discounts on Products (T-Shirts \$5.00 off, Patches, Sweatshirts, Sticks, Equipment)
 If qualified and sponsored, certification from UFMAC board by the Organization Grandmasters.
 Free FMA sharing workouts after our UFMAC meeting events with other instructors and styles.
 An invitation for you to tryout for the UFMAC 2013 Fighting team.
 Become a listed active member of UFMAC, share your school event and other FMA events on our websites: unifiedfmacouncil.org
 We are on FB: www.facebook.com/pages/UFMAC/?195724187169215
 Receive new information on UFMAC Upcoming Activities tournament rules, tryouts for the sponsored fighting teams and more.
 Come to the UFMAC 2013 StickFighting tournament this Saturday March 9, 2013 in Union City or come to our next UFMAC Meeting to sign up to join (April 27th, 10:00am - Pallens Martial Arts School, San Leandro)



Salamat - Mabuhay,
 David Ducay
 UFMAC Member Recruitment Team

UB, Tribal Clan Win in Panagbenga Arnis

By Roderick Osis
 Sun Star Baguio - March 8, 2013

Tribal Clan made known their organization while University of Baguio made a preview of their performance in an upcoming tournament by ruling their respective divisions in the 2013 Panagbenga Arnis National Championship recently.

The UB Cardinals struck nine gold medals including 10 silver and another nine bronze medal to win the over-all crown in the college division, while Tribal Clan overpowered their rivals to win both the elementary and high school division.

"This could be a preview of the Baguio -Benguet Educational Athletic League because UB is the defending champion," said event organizer Rodini Buyogan adding close to 240 stick fighters joined the two day tournament.

It was a 7-7-5 medal haul for the newly formed Tribal Clan that saw them win the crown in the high school division while coming up with 3-7-6 tally in the elementary competitions of the event organized by the Baguio City Arnis club.

Tribal Clan actually dominated the Anyo competition with gold medal performances from Ian Thomas Manalo winning two from single and double weapon of the tournament backed by the City of Baguio in cooperation with the University of the Cordilleras and the

National Institute of Information Technology.
 Dennis Deo-ay (Boys 9-10 years old), Alexandria Dumanan (Girls 9-10 years old), Gigi Anton (Girls 10-11 years old) took the gold medals in the elementary for Tribal Clan while the secondary level saw Kristen Tamiking (40-44kg), Saskiah Pascual (52-56 kilograms), Jefty Ciano (47-51 kg), Ian Thomas Manalo (51-55kg), and Vince Jimenez (55-60 kg).
 UB Cardinals opened their campaign with a gold from Elmer Batani kin the anyo competition seniors division with Christian Lardizabal topping the 51 kg labanan or full contact competition.

Also bringing home the gold medal for UB are Raymart Gutierrez (55-60 kg), Al Clinton Lumabao (71-78kg), Mher Becyagen (40-44 kg), Claire Donga-as (48-52 kg), Ruth Ann Lavarias (52-56 kgs), and Lovely Grace Collado (61kg above).

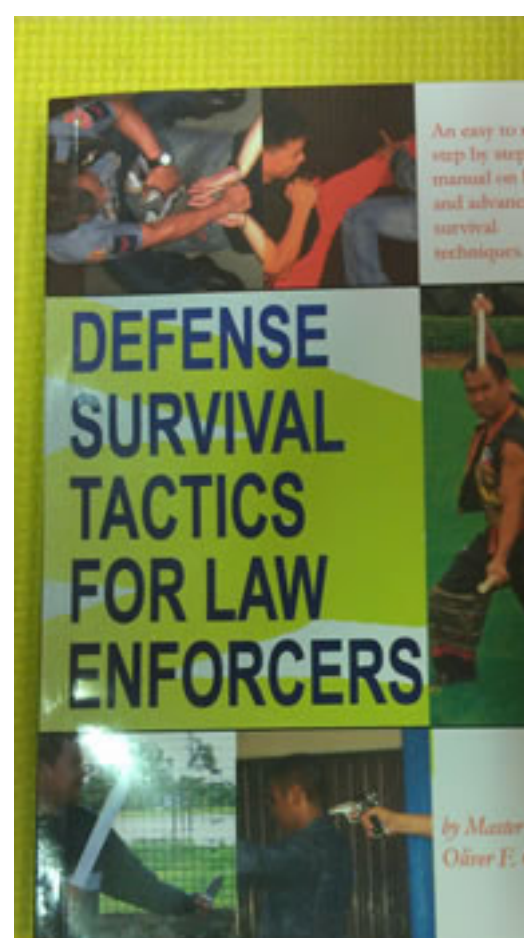
The University of the Cordilleras took first runner-up in the college division with 5-8-9 medal tally while the Baguio Central University Criminology team was second runner-up with a 2-2-4 medal count while the Police Regional Office Cordillera was third runner -up after its 2-4-1 haul.

In the high school division, visiting team Iloilo placed second

with four gold medals including 2 bronze while BSU and Makneg placed third and fourth. Makneg salvaged second place in the elementary division as Salaknib and La Trinidad Central School in third and fourth places, respectively.



TRIBAL FIGHT WEAR came about when two martial artists saw a need to represent the Tribal Culture that is the spirit of Martial Arts. This occurred due to many requests from people asking if one of the clubs would sell their shirts, which were only available to club members. The result was the creation of a Logo that would incorporate the company name and reflect the culture of the tribal spirit & country. The Logo is broken down in three parts, a flag representing tribal spirit, three weapons of traditional heritage and the company name which all combine to create the logos of TRIBAL FIGHT WEAR. The products are made from high quality materials that proudly reflect the heritage and culture of the tribe or country. The first shirts and hats are reflecting the Pacific Islands Tribal Spirit.
Visit: www.tribalfightwear.com



Defense Survival Tactics for Law Enforcers

By Maaster Oliver F. Garduce

Defense Survival Tactics for Law Enforcers is an easy to read, step by step manual on basic and advance survival techniques, with illustrations for readers to further understand each execution. The instances used are based on daily experiences of police and public safety officers while performing their tasks. It includes, among others, techniques on police arrest, handcuffing and hostage situation. \$20 plus shipping and handling. Payment will be e-money transfer, via banking online.

"Arbus" - Museum of the knife -world's largest knife
 www.facebook.com/GunsAmmoBlades



Facto Beats Foreign Entries in 'Arnis-Pang-oran' Tilt
 Manila Times - March 9, 2013



MMDA Chairman Francis Tolentino (center) initiates the match between American Kelvin Washington (left) and Filipino Sunshine Facto. Contributed By: Romeo Solatorio
 Filipino fighter Sunshine Facto bagged the gold medal in the main event of the First Metropolitan Manila Development Authority (MMDA) Arnis Pang-

Oran Tournament on Saturday at MMDA Command Center in Orenze Street corner EDSA Guadalupe, Makati City. Israeli Rakotch Shay and American Kelvin Washington captured the silver and bronze medals respectively.
 Pang-Oran is a sport that combines stick fighting and kickboxing. The Modern Arnis Mano-Mano Filipino Martial Arts

headed by Punong Lakan Garitony Nicolas in cooperation with MMDA Chairman Francis Tolentino organized the tourney.

The other winners were Jason Jumawan (men's junior, gold), Resan Navarra (men's junior, silver), Richard Valbuena (men's junior, bronze), Boris Mendoza (bantamweight, gold), Saidamen Badron (men's bantamweight, silver), Kaizen Ariola (men's lightweight, gold), Carljam Garcia (men's lightweight, silver), Ronald Regalado (men's light middleweight, gold), James Sugay (men's light middleweight, silver), Jeremias Bihay (men's middleweight, gold), Reynante Ariola (men's middleweight, silver), RJ Rivera (men's middleweight, bronze), Verynz Bulanahagui (girls' senior, gold), Limbauan Havieshay (girls' senior, silver), Analyn Lompero (girls' senior, bronze), Fernando Reformanet (high

school boys, gold), Jasper Dahap (high school girls, silver), Martha de Asis (high school girls, gold), Bacolod Edmalene (high school girls, silver), Christian Obra (boys 7-8, gold), Jayar Ibanez (boys 7-8, silver), Elijah James Perez (boys 7-8, bronze), Bon Garcia (boys 9-10, gold), EG Hilao (boys 9-10, silver), Jeshorun Amosco (boys 11-12, gold), Genesis de Guiros (boys 11-12, silver) and Joshua Domandal (boys 11-12, bronze).

Besides Tolentino, the other guests of honors were MMDA Assistant General Manager for Operations Adel Abas, lawyer Salvador Demaisip, lawyer Emerson Carlos, Grandmaster Tony Diego, Grandmaster Henry Espera, Master Peachie Saguin, Master Jimmy Paclibar, Master Ronaldo Baxafra, Master Jaime Quizana and American publisher of Filipino Martial Arts Informative Steven Dowd.



Kuntaw Laguna headed by Instructor Francis Wilcel V. Adriano brought his team to participate in the Pang-Oran Competition at MMDA on March 9, 2013. All Kuntaw competitor places in the event.
 Jasper Dahap - Gold Medal
 Martha De Asis - Gold Medal
 Genesis De Quiros - Silver Medal
 Edmalene Bacolod - Silver Medal
 Havieshame Limbauan - Silver Medal
 Fernando Repumanta - Silver Medal
 Analyn Lompero - Bronze Medal
 Elijah James Perez - Bronze Medal

Eskrima and Kuntaw Class

600 Broadway at the Move! Capoeira studio
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Cost: \$55 each session or \$90 for each month
Information Contact: Guro Maurice Gatdula
Email: thekuntawman@yahoo.com
Website: www.typhoonma.com

Thoughts About Lineage in the Philippine Martial Arts

By Mustafa Gatdula

Earlier today I received a visit from a gentleman who was an FMA practitioner many years ago. He mistook me for a part time FMAer, as many do, because I run a full-time school. Most full-time martial artists are more businessmen than martial artists, and most of those who do the Filipino arts in a commercial dojo are doing the FMAs part time as a side hustle to some other art. It's understandable and also an honest mistake.

I am actually thinking of a few other subjects I'd like to address as I write this (note to self: address later! I digress), but something he did in our conversation sparked this article.

First I'd like to apologize for forgetting the man's name. I asked him a few times, but he dropped so many names in our conversation I must have either forgotten while trying to remember exactly what his lineage was—or I was looking down on the floor trying to count how many he dropped. Apparently, in all of this research of who's who in the FMAs, he obviously skipped over me and, in addition to thinking I was a part time guy, mistook me for someone who gave a damn.

Digressing some more... when visiting a martial arts school you know nothing about folks, take some advice from me. Never go in trying to one-up the guy in front of you. Especially if you only plan on doing so verbally. If you are a martial arts expert, then introduce yourself as one and treat the conversation as if you were meeting a peer. If you are not looking for lessons, don't act like you are. If you are curious about how they do business, then be forthright and ask the questions you want answers to. Like "how much do you guys charge a month?" and "where do you get most of your students from?"

and "what are your classes like?" And always, always—never try to impress or diminish the guy in front of you, especially if you know nothing about him.

Back to the conversation. So, he begins by telling me he was originally a Serrada student back in the 70s, then he met a Master in Vallejo who was so impressed with his Eskrima that he took him as a personal student, then this guy, then that guy... zzzzzzz.

I realized the gentleman was not interested in lessons, he was not a teacher, and he was not planning to buy equipment from me. Not a problem. But sometimes I have interesting conversations with visiting martial artists, expert or not. So I listen—and that's all I really get to do because the gentleman talked so much I doubt he even inhaled. Then he said something significant.

"In the Filipino arts, lineage means nothing." Um, no. See, in the Filipino arts, lineage does mean nothing – but it also means everything. Anyone in the Filipino arts as a fighting art form – not a business – knows this.

Lineage is more than just a reference point for braggarts and ego. It is knowing where your training, knowledge and skill originated. It is understanding the logic behind why your art is the way that it is. It is knowing why you have no forms, or knowing where the forms in your style came from. It explains why you do things the way that you do, and it gives legitimacy to everything you do. For a man with no lineage must work harder to validate his skill and respect (which have to do with more than just fighting skill), and a man with good lineage must work even harder than HIM to validate his art. Lineage tells those whom you encounter that you most likely know your stuff, and it can also tell those same people

you probably don't know crap. Lineage, depending on who's in it, speaks loudly to the expectations of those around you.

And there is a saying in the martial arts, "You don't take those Masters into the ring with you."

Idiot. Shows how much they know about the martial arts; or perhaps I should rephrase that to "how little they know..."

Little do you realize, you do take those Masters into the ring with you. When a man sees you fight, he is looking at the manifestation of your Master and all of his lessons he imparted to you, his experiences, his theories, and his training regimen - and the Master before him, and all those things - and the Master before him.

With your 3-minute match, you either validate everything they've worked for, or you shame it. You stand for them and all they hoped for with the art. Whether you win or lose, you represent not just yourself and your teachers, but you represent all others from your art. Anyone remotely close to what you do: Your teacher's classmates and their students, their training partners and their students, even foreign styles who are not connected to you by lineage—but perhaps from the same country or only a similar ideology to yours. When you fight, they are proud of you and they share in your glory, even if you lose (just lose graciously and not like a coward). They are pulling for you, and if you look good, they look good. And finally, your own students. They and their pride originates from you and how well you represent them. Train hard, do your best, excel, and prove your superiority. What more is there to the martial arts?

Trust me, lineage is not for

"Secrets" of the Filipino Fighting Arts
Words from a Modern-Day Warrior
filipinofightingsecretslive.com

us to use when we want brownie points. It does nothing for our skill. Name dropping is meaningless without the skills to back it up. But without knowing, respecting, representing and having a duty to serve our lineage our martial arts and our accomplishments become very self-centered and isolated. In this case, lineage does mean nothing. It is not here for us to use as a calling card or a substitute for excelling in the art. It is not a weapon to use to try and make some random Guro you encounter to feel inferior. Especially when that Guro you encountered just finished performing a thousand strikes, 100 pushups, and thinks your ego needs a bone-snapping wake-up call. If I were to name-drop who I had conversations with just this morning, he'd think I was lying.

Yet that's not important. Who you learned from means nothing if you don't make him look good when you step out on the floor. For this, lineage is a very unselfish gift we receive from our martial ancestors. It is our martial arts, and we honor them by giving them credit and by being the best representative of them as possible.

Can you imagine Neil Armstrong saying something like, "I am the first man on the moon. My Air Force unit, my science teachers, my pilot instructors, my family, my President, my country, my fellow astronauts, NASA—have nothing to do with it!?"

Yeah, whether a martial artist plays down his lineage, or he exploits it, he sounds a little like that. When he gives full credit to those who taught him, and devotes himself to being an example to the ones to follow him - he is honoring his lineage and therefore honoring himself.

John Bryant, R.I.P.

By Dan Anderson

John Bryant passed away today at 1:00 pm. I have been in communication with John over the last 3-4 years and did know about his condition for some time. He had colon cancer. He was nothing but a role model for anyone undergoing cancer, unflappably upbeat and positive throughout.

For those of you who didn't know John, he was one of the pioneers of Modern Arnis in the Buffalo area. I believe he first met Remy Presas while being a student of Donald Zangi (a classmate of Jerome barber and a number of others). Two points of historical value:

1. John founded the first Modern Arnis only school, definitely in Buffalo but I think the entire United States and
2. He was Tim Hartman's first instructor. I met Tim at John's school while Tim was a brown belt.

John and I reconnected roughly 5 years ago and we relived old times with RP and Modern Arnis. He was interested in the development of the art while no longer practicing it in present time. John, thanks for your friendship and contribution to the art. I do not mourn your passing but instead feel honored to be your friend and confidant.

Rest well, warrior.

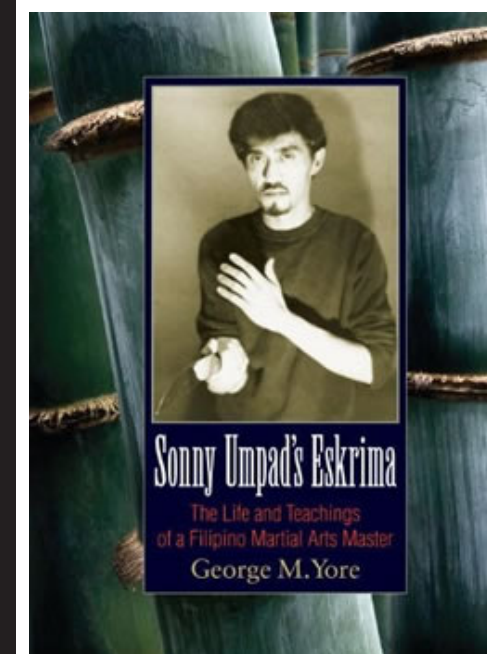
By Jerome Barber, Ed. D. Independent Eskrima-Kenpo-Arnis Associates
Instructor John Bryant was a friend and classmate of mine who left the Buffalo area around 1986, never to return, even for a brief visit with family and friends who remained behind in our fair "City of Good Neighbors". As mentioned in the post above, did own and operate the only dedicated Modern Arnis school in the Buffalo NY area for a number of years, 1984 - 1987. He broke with our instructor Sifu Don Zanghi in 1984 to open his

"Filipino Karate Academy" with some help and encouragement from Professor Remy Presas, the Grandmaster of Modern Arnis. There was thereafter some bad blood between Sifu Zanghi, who was the person who brought the art to the Western New York Area and served as the first Modern Arnis Representative in Buffalo, and John Bryant, who had actually attained only brown belt under Sifu Zanghi at the time he broke off to open his own school. Sifu Zanghi had produced several black belt students by that time, notably Guro David Battaglia and Craig Petricolla. To John's credit he subsequently produced 3 black belt students, David Smith, Dr. Jordan Yee and the first NYS female black belt holder, Ms. Tammy Wilson.

John and I remained friends throughout the years before he left Buffalo and I regret that he chose to cut himself off from the people in Buffalo who were his friends and associates prior to moving to Arizona and becoming a dedicated member of the Church of Sceintology. Even though I would disagree with Dan about the use of the term "warrior", I would never begrudge credit that he is due for opening the first dedicated Modern Arnis instructional program in the WNY area and producing the first female Arnis black belt student in NYS. Those are his achievements that should be recognized and celebrated. He also inspired the creation of the Modern Arnis "H Pattern" anyo that was used to teach students how to transition through the system stances and avoid being trapped in a single spot while sparring. I still use the "H Pattern from time to time when I have a student who seems unable to transition smoothly when sparring or defending against multiple opponents in our empty hand drills.

Sonny Umpad's Eskrima: The Life and Teachings of a Filipino Martial Arts Master

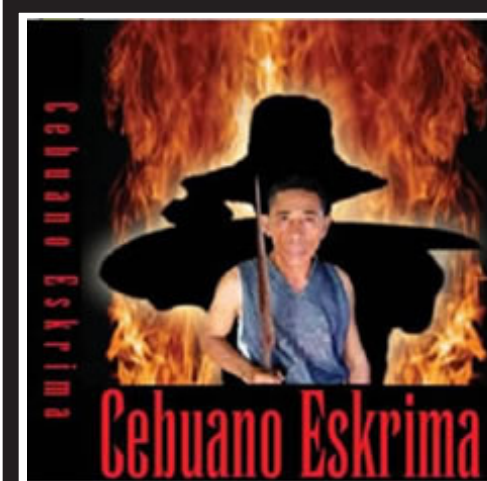
By George M. Yore



Born with the soul of a warrior, the intellect of a scholar, and a zealot's devotion to his art, Maestro Santiago "Sonny" Umpad forged an enduring contribution to the rich and colorful history of Filipino martial culture. In 1976, after immigrating to the United States, Sonny founded the school of Visayan Style Corto Kadena & Larga Mano Eskrima—rooted in his training in the Philippines and tested by a hard and dangerous life on the streets, Sonny's system was above all else practical. As Sonny's reputation as a talented fighter became well-known, he began to cross-train with masters of other martial arts, including Jesse Glover (Bruce Lee's first student) and Wally Jay (founder of Small Circle Jujitsu). One of the most innovative and visionary exponents of the Filipino arts, Sonny pioneered the concept of "mixed martial arts" long before the term was in use.

Sonny Umpad's Visayan Eskrima provides an insightful portrayal of Sonny Umpad's life, philosophy, and teaching methods, as well as the structural underpinnings of his system. Instructor George Yore has assembled the writings of six of Sonny's students (including Wade Williams, 2012 nominee for the U.S. Martial Arts Hall of Fame) to create a biographic homage to this remarkable martial artist; basic techniques and applications are also demonstrated, accompanied by 130 step-by-step photos. Practitioners of Filipino martial arts—as well as mixed martial artists and security specialists—will find valuable instruction in techniques and applications, while the thousands of people touched by Sonny's teachings will gain a new understanding of this notoriously reclusive master's life—and how his experiences informed the development of his system.

Paperback: \$12.89
Kindle Edition: \$10.48
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Cebuano Eskrima Beyond the Myth

By Ned R. Nepangue, M.D. and Celestino C. Macachor

Cebuano Eskrima: Beyond the Myth boldly unravels with compelling and provocative hypothesis on the Hispanic origins of the Filipino Martial Arts known as eskrima, arnis and estokada.

The last vestiges of the extinct European medieval fencing could be found indirectly linked to Filipino eskrima.

The authors present prima

facie evidence on the fraud of the supposedly precursor art called kali.

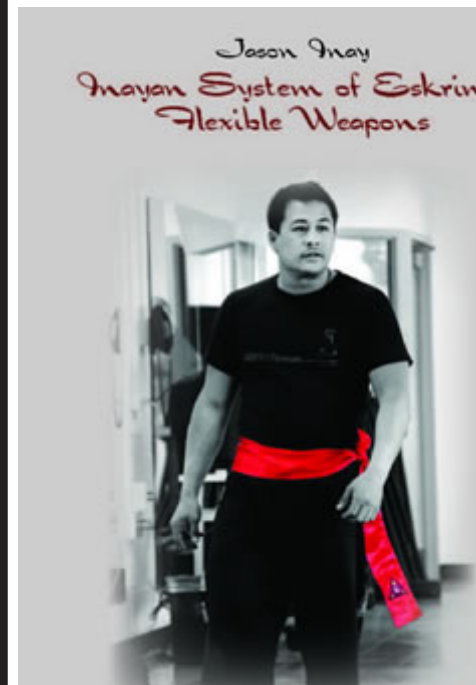
A more plausible theory on the origins of eskrima are presented in startling detail from its early beginnings as a defense against Moro pirates and slave traders and its later fusion with Spanish fencing through the Jesuit warrior priests during the pivotal years 1635-1644, the height of Spanish rapier fencing in Europe during the Renaissance.

It also presents a comprehensive chronology on the development of eskrima in Cebu, a meticulous commentary of Cebuano pioneers and innovators of eskrima and elucidates the pre-eminence of Visayans in the art of eskrima / arnis / estokada.

As both authors are practitioners of this martial art, technicalities in eskrima never before detailed in other materials on the subject are carefully discussed in the book.

Other interesting topics related to eskrima like the esoteric practices and healing modalities are also explained in fascinating detail.

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Jason Inay
Inayan System of Eskrima Flexible Weapons
By Jason Inay

In the Inayan System of Eskrima Flexible Weapons proficiency is a requirement to advance in the system. This DVD is a presentation of skills and drills to enhance one's familiarity and skill in the use of a flexible weapon. Though this DVD specifically presents the use of the bandanna the principles can be adapted to nearly any flexible weapon. Suro Jason Inay, the head of the Inayan System of Eskrima (I.S.E.), also illustrates how training the use of flexible weapons is a metaphor for approaching martial arts with a flexible and adaptable mind

Enjoy learning the use of the bandanna with drills and techniques adapted from the Inayan Kadena De Mano styles of Eskrima. Inayan Kadena De Mano is one of the core styles within the I.S.E. that emphasizes empty hand and knife skills. The I.S.E. DVD covers basic defenses to strikes, locks, and entanglements.

Visit: www.Inayan-Eskrima.com to find out more about the I.S.E. a complete system of Filipino martial arts founded by Mangisursuro Mike Inay.

This DVD may be purchased via **PayPal:** mestrella@sbcglobal.net \$37 including ground USPS shipping in the USA



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Just A thought

Three Basic Concepts When Fighting in FMA, Boxing, etc...
By Marc Lawrence

These three basic concepts in FMA that I try to teach to my students and get them to understand all the time. These apply to sticks knives and empty hands.

1st concept- get out of the way! If you are not at the point of impact you do not get hit, simple right, you see this in boxing, FMA and Kung Fu. In boxing its called Bobbing and weaving, in FMA it is called Elastiko or Rubber Bando, in Kung Fu you see this in Drunkin Man style. I have even seen this in Tai Chi. Kids do this in ducking and dodging in games like dodge ball and prisoner. You will see this in the foot work of all three methods.

2nd concept- block! If you can not get out of the way you need to block or parry! This means you failed to follow concept 1. You can block, by being stationary, meeting the force or re-direction of the force. This is common in all kinds of weapon fighting and hand to hand method. In boxing you see them slipping a punch, in FMA you see the parry and counter strike, even in Western Fencing you see the parry thrust movement.

3rd concept The armor takes it. This only works if you are fighting with some kind of armor like WEKAF style full contact. The problem with this is Kinetic energy is still transferred through it. The force goes out in a ring of energy. I have seen guys sparring with just helmet cups and lacrosse gloves take shot to the hand and have it break, I have seen guys get KO by getting shot straight to the helmet. I have seen in boxing guys with boxing helmet get their bells run hard. Again Concepts 1 & 2 are most important to avoid damage. If the armor has to take it make it a glancing blow instead of a dead shot or a head on collision.

WHFSC Grandmasters

By Bram Frank



Its finally done. its 645 pages long! Its ONLY \$55. The WHFSC Grandmaster book, a compendium of the worlds greatest Grandmasters is ready for purchase. It's got the Grandmasters as they want to be known and with old and new pictures so they can be seen and remembered. The timing is perfect: so buy a copy of the book and take it to the WHFSC Hall of fame and Awards weekend in Orlando FL. May 31-June 1, 2013 and like a Yearbook get the Grandmasters to sign

their pages. Make your edition a part of living martial arts history. you can attend just the seminar section, attend the award dinner(advance purchase and reservatuions necessary) or both with induction to Hall of Fame.

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The Stick is Arnis?

By Jayson Vicente
Sun Star Baguio - March 15, 2013

It is always said that arnis is a weapon based combative art. And with that said it is often mistakenly assumed that the popular stick is its weapon. Well that may be true on a shallow perspective of the martial art of arnis. It may sound confusing but as I always say in my lectures on arnis, "With or without anything held by the hand, it is still arnis." This always raises eyebrows from my students and will soon drool for my elaboration.

The human body, for a well versed martial artist, is already a complete arsenal that could be manipulated as a weapon like no other. Anything that is not naturally part of the human body becomes an augmentation weapon. The parts of the human body have their functions which contribute to the overall function of the whole. The barehanded techniques in arnis is actually

considered by many martial artists as one of the most complex, unique and complete in all martial arts discipline. Although some would have hesitations in accepting it, more and more martial artists are seeing its relevance and are indulged in learning the Filipino martial art.

Weapons like blades and others become a tool to superimpose the secret of the art, making the weapon as the cover to what really makes it deadly and that is the human body. The practice of blades as part of the art becomes a facelift of the art but may become brutal even in a controlled environment. So came the birth of the stick that was first thought by our ancestors as a way to hide the arnis fighting art most especially its bladed weapon component.

The use of the stick was

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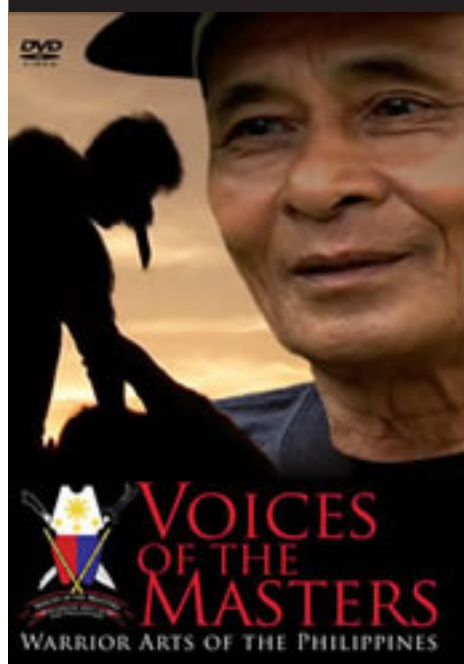
introduced to mimic the bladed weapons which was first used in dances and plays like the moro moro.

It was later found out that the use of sticks has a benefit not seen in the use of bladed weapons. The strikes using sticks could come from any side and any direction and from any angle while the bladed counterpart is only limited to the sharp edge of the bladed weapon. But whether

holding a blade or stick, it is still the human body that controls it.

So in conclusion the stick is just a representation of the art of arnis and does not completely summarize the aspects and principles of the art. Although popularly arnis is associated with the use of stick, be it rattan, kamagong, etc. it should always be made understood that arnis is a system and not just using bladed or wooden stick.

Voices of the Masters: Warrior Arts of the Philippines



Taking a comprehensive look at an entire martial art and the culture and tradition behind it is a daunting task. Punong Guro Myrlyno P. Hufana decided to take on the challenge when one of his students, independent filmmaker Barclay Powers approached Hufana in early 2010 about travelling to the Philippines to meet with and film several highly respected masters. By March 2010, Hufana and a film crew had arrived in the Philippines, ready to document the rich history and the promising future of the Filipino martial arts with Voices of the Masters: Warrior Arts of the Philippines.

Voices of the Masters is the first feature-length film that captures the magic of the Filipino Martial Arts. The film will be available for purchase as a download, on DVD, and Pay-Per-View. Learn more about the film and where to see it at: www.VoicesoftheMasters.com

ROILES GEAR
www.roilesgear.com

Roiles Gear Ltd., is a leading manufacturer, supplier and wholesaler of the star quality Filipino martial art equipments/products. Our goal is to give the best quality products to our valued customers around the globe. Our rattan and wooden products are carefully picked, treated for high dense quality and our sparring equipments are hand made using the best quality materials then monitored for the best quality control and satisfaction of our customer. Our training daggers either aluminum or steel are hand forged and made with the special specification..

Yaw-Yan to Open Summer Clinic on April 1, 2013

By Edri K. Aznar
Sun Star Cebu - March 17, 2013

With summer just peeking around the corner, Yaw-Yan Ardigma is offering an alternative way to spend time during the annual school break.

The famed Filipino martial arts is opening up yet another Summer Clinic at the Yaw-Yan Gym at the fourth floor of the Coast Pacific Downtown Center in front of University of Cebu Main Campus at Sanciango Street, Cebu City.

The yearly clinic opens on April 1 and offers lessons in arnis, boxing fitness, Yaw-Yan combat (self defense), Yaw-Yan Ardigma system and mixed martial arts (MMA).

Yaw-Yan, which comes from

the words "Sayaw ng Kamatayan" or "Dance of Death", was started by founder Grandmaster Napoleon "Nap" Fernandez in 1972.

Yaw-Yan is a complete martial art that utilizes the body as a weapon. Students will be taught on how to defend themselves with punches, kicks, head and shoulder butts, elbows, knees, takedowns and ground fighting techniques.

Yaw-Yan Ardigma encourages the youth to join the annual summer camp to promote physical fitness and boost self-confidence in the art and discipline of MMA instead of wasting their time on unproductive activities this coming summer.

Attack by Deception (Close range combat strategy) in FMA

By Zach Jenkins

An interesting concept my teacher taught was to attack by deception as well as utilizing the feint. Close range single stick methods allow a much greater opportunity to use controlling techniques against an opponent. The live hand is crucial and one method of doing this is to monitor the progress of the opponent's weapon hand using sensitivity much like sticky hands practice in other martial art systems such as wing chun. While monitoring your opponents weapon hand, allow a way for your opponent to escape rather easily. Once your opponent escapes it will create a momentary opening and a well timed strike will be able to penetrate the opponents defense as a result. It's like directing cattle when you close off avenues of escape except for the way you want them to go.

Using the feint in close quarter FMA or corto range is much like the deception principle. The idea is to convince your

opponent that you intend to strike them in one place causing them to anticipate the strike prematurely and then strike them where the opening was created by their premature reaction. I used to watch old videos of Bruce Lee where he used a similar method where he would do this with both his hands and his feet with amazing speed and timing.

In sophisticated close quarter stick fighting you must use a variety of methods in order to secure a victory depending on the skill level of the person you are matched against. Of course if you're fighting for real against someone that more than likely has no knowledge of FMA, these aforementioned methods are much less needed than if you were going against a highly skillful opponent in FMA or other forms of martial arts.

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Fight Against Cancer

Fight against Cancer
May 25 - 26 2013
0930-1800 each day
Norwich, Norfolk, UK.
Contact: Dale Wordley [0785] 258-1427
Email: againstcancer@hotmail.com

Cost: £40 each day
£75 for both days
Raise £75 in sponsorship for martial arts endurance training and train for free

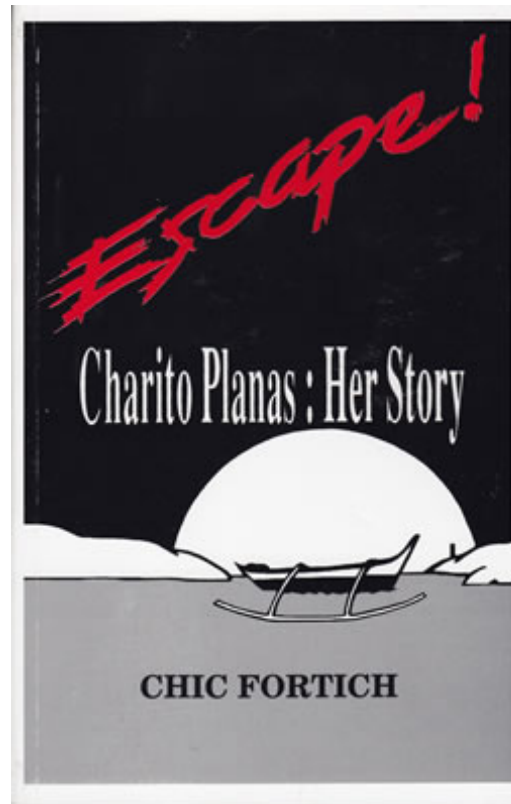
Event schedule: 16hrs of 1hr workshops each day, that's 8hrs of training for each attendee and at any one time a selection of two workshops, will also be BBQ's and raffles etc. ALL proceeds to Cancer Charity, no instructor, organiser or staff will earn any money. Infact all instructors are covering their own out of pocket expenses to support this great event.

Confirmed instructors;
Grandmaster John Harvey-Kapatiran Arnis System, Dale Wordley-KAPAP IKF, Guy Bloom-F.R.A.C.T, Mark Dawes-legendary author on reasonable force/psychology of combat, Steve Cowan - Team Icon BJJ, Tuhan Crispin Miole Tobak - Filipino Combat System, Kevin Ebbs - Spartan TKD, Gary Johnson - Kyusho Jitsu, Sensi Stuart Gavin - Kempo, Guro Tom Edison Pena - Lightning Scientific Arnis, Mike Bowden - Systema, Sifu Talib Fehlhaber - Wing Chun, Ollie Batts - Savate/Sambo, Sifu Terry Nixon, Intergrated Fighting Systems, Guro Glenn Lobo - Pukulan Langkah Mati Silat, Eric Amada - Modern Arnis, Ian Couch - KAPAP Norfolk, Darren Le Ferve - HaganH, Master Darren Davies - Street Combat Arnis, Matt Tucker - Dog Brothers, Brett Mackenzie - KAPAP Gt Yarmouth, plus many more to be confirmed.

Filipino Tattoos: Ancient to Modern
By: Lane Wilcken

Tattooing is a very old and spiritually respected art form that has existed in many different cultures around the world. After many centuries of not being practiced in Europe, tattooing was re-introduced to the Western world through the inhabitants of the Pacific Ocean. Beginning in the 16th century, European explorers came across many people who practiced tattooing as an integral part of their cultures. This is the first serious study of Filipino tattoos, and it considers early accounts from explorers and Spanish-speaking writers. The text presents Filipino cultural practices connected with ancestral and spiritual aspects of tattoo markings, and how they relate to the process and tools used to make the marks. In the Philippine Islands, tatoos were applied to men and women for many different reasons. It became a form of clothing. Certain designs recognized manhood and personal accomplishments as well as attractiveness, fertility, and continuity of the family or village. Facial tattoos occurred on the bravest warriors with names that denoted particular honor. Through the fascinating text and over 200 images, including color photographs and design drawings, the deep meanings and importance of these markings becomes apparent.

Available at: Schifferbooks.com and Amazon.com.



Escape! -Charito Planas: Her Story

By Chic Fortich

She was scared. For the first time in her life, she was really scared. The genes that had shaped her had been inlaid courage. Her whole life had been an expression of it. She had spoken loudly against the fearsome conjugal dictatorship without fear or reprisal. She had been thrown into prison and placed in solitary confinement for months, but she had never been daunted. She had not been afraid when she spotted the vehicles of the military raiding party that had spurred her escape. But now, as the tiny craft drifted aimlessly on the open sea between the southern borders of her own country and neighboring Malaysia, she could not ignore the cold, twisting mass that threatened to well up from her stomach to her throat. VFear. Now she knew how it felt. And she tried to push it out of her mind. She chided herself, where's your faith? Didn't you entrust yourself and your fate to God? But still, the fear remained. The single-engine motorized banca that had been chosen to be her "freedom express" had run out of gas some hours ago. Two dots had appeared on the horizon, and she and her companions had grown horse screaming for help and waving articles of clothing in the air to attract the attention of the passing ship. But the dots grew smaller and finally disappeared. Dejectedly, she lowered herself slowly down on the tarpaulin-covered cases of Coke that had been her "berth" since they pushed off from Sitangkay in the dark hours of early dawn...had it only been that morning!

Then, as if in answer to her prayers, the memories, the memories came, making her forget the fear...

Buy the book to read about a part of history of the Philippines.

Contact for price and payment information: Charito L. Planas for pricing: chplanas4@yahoo.com or milescasala@yahoo.com

Pinoy Judokas Bag 4 Medals in HK Meet

By Emil C. Noguera Reporter
Manila Times - March 20, 2013



Philippine Judoka Nancy Quillotes (white gi) engages her opponent in ne waza (ground work). Photo From Nancy Quillotes' Facebook Page

The national judo team bagged one gold, one silver and two bronze medals in the 2013 Hong Kong International Judo Tournament held at the Shek Kip Mei Park Sports Center in Kowloon.

Reigning Southeast Asian (SEA) Games champion Nancy Quillotes led the charge of the Filipino judokas as she dominated the women's minus 45-kilogram category of the tournament participated in by more than 20 countries.

"It was a good start for our team but we need to improve more and condition ourselves for some big tournaments abroad in the coming months," said Quillotes, a gold medalist in the 2011 (Jakarta, Indonesia) and 2009 (Vientiane, Laos) SEA Games.

Veteran campaigner Ruth Duga Duga also added one silver in the women's +78-kilogram division of the event which drew participants from Mongolia and Southeast Asia among them Thailand, Malaysia, Vietnam, Singapore and Indonesia.

Helen Dawa and Franco Teves wound up third in the women's minus 52-kilogram and minus 55-kilogram class, respectively, while Gilbert Ramirez and Dennis Catipon were not as lucky as they failed to make it to the medal round.

The team's participation in the Hong Kong tournament was part of its build up for the 2013 SEA Games in Myanmar scheduled in December.

2ND Hall of Fame
April 23-29, 2014
Philippines

April 24-25 Demo / Seminar
April 26 Tournament
April 27 Gala Night **MANILA HOTEL**
April 28-29 **100 ISLANDS**

Early Birds
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400 Dollars



Options for Attendance

Fees

April 24~29 / 6 days outright	\$500
April 24~27 / 4 days outright	\$350
April 24~25 / 2 days seminar	\$150
April 26 / Tournament	\$50
April 26~27 / Tournament & Gala	\$250
April 27 / Gala Night MANILA HOTEL	\$200
April 28~29 / Training Camp 100 ISLANDS	\$150

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In Filipino Dirty Boxing, Guro Tony Torre blends the traditional with the modern to form a comprehensive fighting system designed to enhance any fighter's training regimen. Steeped in the Filipino martial arts of arnis and suntukan, Torre draws on his extensive knowledge to give you a whole new sense of street fighting and self-defense under extreme circumstances. After acquiring a solid foundation in positioning, natural combinations, targeting, disruptions and striking, you'll move on to mechanics, joint integrity and minimization of energy leaks. The extensive partner training exercises included in the video provide you with the skills and confidence that can only be developed with hard work in the gym. Whether your fighting is on the mat or in the streets, Torre's training methods provide the explosive offensive and defensive tactics needed to overwhelm your opponent and come out victorious. For information purposes only.
170 minutes \$29.95

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MASTERING ESKRIMA DISARMS



MARK V. WILEY

Mastering Eskrima Disarms

By Mark V. Wiley

Draws on his 20 years of research and 34 years training in the United States and the Philippines under the world's most legendary figures in Eskrima. He presents in clear language and detailed photos the essential components of Filipino disarming techniques.

In this comprehensive book you will learn the disarming techniques of over 30 different styles of Eskrima, Kali, Arnis and Kabaroan, including 22 Supporting Structures and 9 Essential Principles of Effective Disarms, the 3 Ranges and 4 Modes of Engagement, 2 Positional Gates, 3 Joint Control Concepts, 5 Footwork Methods, and 5 Grip Release Concepts most essential to mastering Eskrima disarms.

This masterful text contains 935 photographs illustrating 135 techniques from 33 styles of Filipino martial arts as demonstrated by dozens of its greatest legends. Some of the styles featured include:

Arnis Lanada | Arnis Tendencia | Babao Arnis | Balintawak Eskrima | Biñas Dynamic Arnis | Black Eagle Arnis Eskrima | D'Katipunan Arnis | DeCuerdas-Diestro Eskrima | Dekiti Tirsia Siradas Arnis | Del Mar Kali-Eskrima | Derobio Eskrima | Doce Pares Multi Style Eskrima | Eskabo Daan | Estalilla Kabaroan Eskrima | Garimot Arnis | Inayan Eskrima | Inosanto Kali | Integrated Eskrima | Kalis Ilustrisimo | Lameco Eskrima | Lapu-Lapu Arnis | Latosa Eskrima | Lightning Scientific Arnis | Modern Arnis | Moro-Moro Orabes Heneral | Pambuan Arnis | Rapid Arnis | San Miguel Eskrima | Sayas-Lastra Arnis | Serrada Eskrima | Siete Palo Arnis | Vee Arnis Jitsu | and more...

Some of the featured masters include...

Alejandro Abrian | Rogelio Alberto | Dan Anderson | Issing Atillo | Narrie Babao | Abondio Baet | Ron Balicki | Herminio Binas | Robert Castro | Anthony Davis | Mike Del Mar | Tony Diego | Ramiro Estalilla | Bram Frank | Art Gonzalez | Antonio Ilustrisimo | Jason Inay | Diana Lee Inosanto | Porferio Lanada | Eddie Lastra | Rene Latosa | Dan Medina | Carlos Navarro | Pat O'Malley | Isidrio

Pambuan | Ely Pasco | Remy Presas | Ramon Rubia | Ron Saturno | Edgar Sulite | Sam Tendencia | Darren Tibon | Jerson Tortal | Jose Vinas | Florendo Visitacion | And Many More...

Don't miss your chance to see the art as performed by its legends.

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Coming April 2013 "The Legends of FMA Tour". This tour will feature four of FMA's leading instructors. Grandmasters Giron, Hartman, Pallen and Taboada. Don't miss this unique opportunity to train with four of the best that Filipino martial arts has to offer!

Schedule to Date:

April 6 (Saratoga Springs, New York)

April 10 (Williamsville, New York)

April 11 (Mt Gilead, Ohio)

April 12 (Saint Marys, Pennsylvania)

April 13 (Manchester, Pennsylvania)

April 14 (Selinsgrove, Pennsylvania)

April 16 (Hamburg, New York)

April 18 (Allegany, New York) International Hosinsul Federation

April 21 (West Seneca, New York) Horizon Martial Arts

School Submission

The schools listed teach Filipino martial arts, either as the main curriculum or an added curriculum.

If you have a school that teaches Filipino martial arts, or you are an instructor that teaches, but does not have a school, list the school or style so individuals who wish to experience, learn and gain knowledge have the opportunity.

Be Professional; keep your contact information current. - [Click Here](#)

Event Submission

Submit your event whether - Seminar, Workshop, Training Camp, tournament, or Gathering - [Click Here](#)

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Advertising in the FMA Informative Website is FREE.

An Ad in the FMA Informative can create Business. Your Advertisement for Filipino martial arts forums, blogs etc, can be included in the FMA Informative. Advertisement is for the Filipino Martial Arts and the Philippines.

To submit Forums [Click Here](#). To submit advertisement for products and/or Services [Click Here](#)

Article Submission

Finished manuscripts should be accompanied by color or black and white photographs. Though we take care of materials, we can not be responsible for manuscripts/photographs and accept no liability for same. Every photograph or graphic must be accompanied by a caption Carefully key photos to caption information with a letter or number.

We reserve the right to use any photo(s) as cover material or additional compensation. We also reserve the right to edit material and to crop photographs.

We reserve the right to use articles or parts of articles that are given and approved from time to time as needed to promote the Filipino martial arts and the Culture of the Philippines.

Physical manuscripts should be typed in black, double spaced, and set to 1-1/2 margins (right and left).

Emailed manuscripts should be typed in Ariel or Times Roman, on programs such as Notepad, Wordpad, Microsoft Word, Word Perfect and can be sent as an attachment. Photo(s) can be sent as a .jpg, .gif, .bmp, or .tiff - to submit material for either the FMA Informative Newspaper or an Issue [Click Here](#)

We welcome your article, ideas and suggestions, and look forward to working with you in the future.